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CONTENTS

DANCING FOR THE CAMERA.....*Verna Arvey* 9
DANCE EVENTS REVIEWED
Joseph Arnold Kaye 10
THE BALLROOM OBSERVER
Thomas E. Parson 12
THE CALL BOARD..... 14
FASCINATIN' RHYTHM (Routine)
Frank Hall 15
STUDENT AND STUDIO..... 18
NOVELTY COSTUMES.....*Fran Lee* 21
DANCE TEAMS..... 22
THE MYTH OF NEW STEPS
Dorothy Norman Cropper 24
D. T. B. A. BULLETIN..... 24
D. M. of A. BULLETIN..... 25
C. A. D. M. BULLETIN..... 26
DANCE EVENT CALENDAR..... 32

Cover—NINI THEILADE,
by Renato Toppo

RUTH ELEANOR HOWARD, *Publisher*

PAUL R. MILTON, *Editor*

THOMAS E. PARSON, *Ballroom Advisory Editor*

Chicago Office: MARION SCHILLO
841 Lafayette Parkway, Chicago, Illinois

Hollywood Office: DORATHI BOCK PIERRE
8552 Ridpath Drive, Hollywood, Calif.

PUBLISHED MONTHLY BY THE AMERICAN DANCER PUBLISHING CO., LTD. Entered as Second Class Matter May 5th, 1933 at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright 1935, by The American Dancer Publishing Co., Ltd. Ruth Eleanor Howard, President; George P. Kinkle, Secretary. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price: 25 cents per copy; subscription price, $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries. $3.50 a year.

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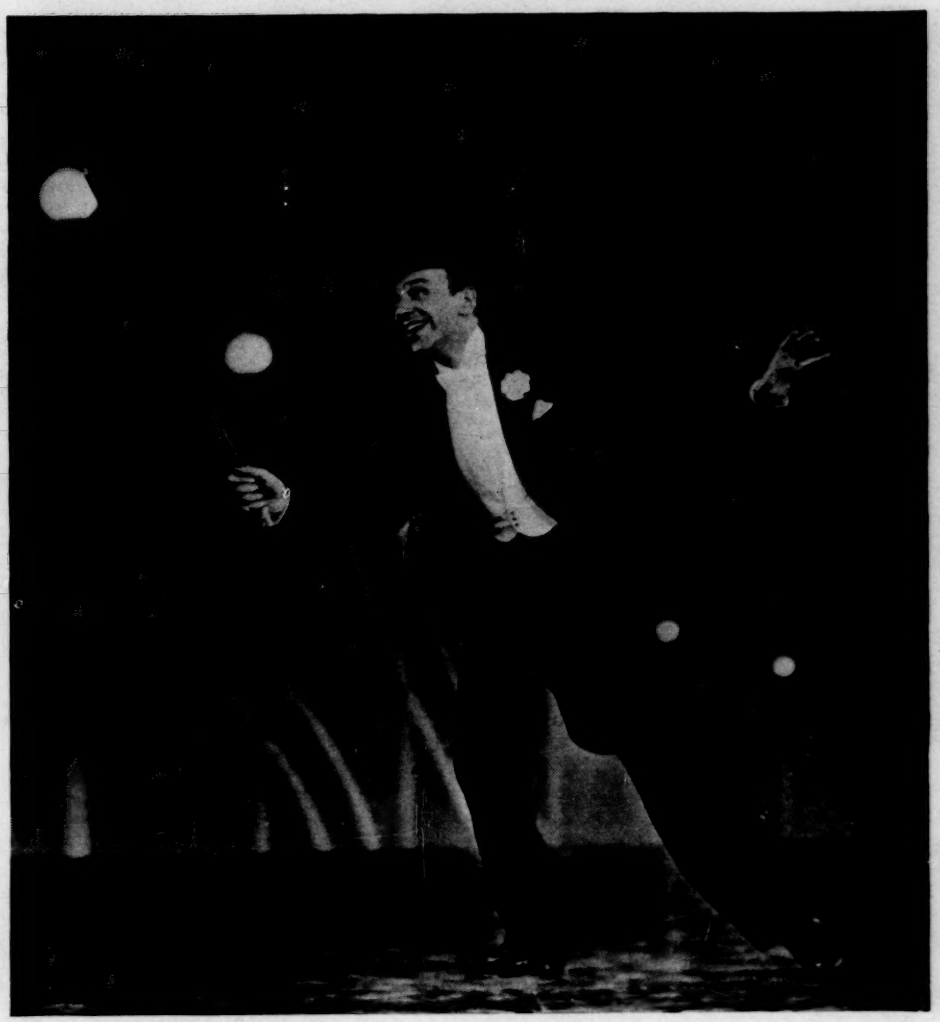


FRED ASTAIRE, *master dancer of the screen, from a dance in his coming new release, Top Hat*

DANCING FOR THE CAMERA

by

VERNA ARVEY

ONCE UPON a time they concentrated on photographing faces in films. Now they concentrate on dancing. It's true that Universal made a film of Anna Pavlowa as far back as 1912 or 1913. But that film was not as remarkable as it might have been, since the technique of making motion pictures was not as well developed then as now. The film was photographed by Antonio Gaudio, and its negatives are unfortunately lost. In vain has Carl Laemmle, Jr., searched for them, to have some tangible record of the great Russian danseuse!

Since that day, the art of photographing the dance has come a long way. The writer recently walked onto the set at RKO studios where they were making *Top Hat,* starring Fred Astaire.

A voice from the loud speaker bellowed to the waiting dance ensemble, "Think about it, now!"

The girls, in yellow, red-trimmed costumes, and the boys, in dark and light blue suits, nodded their heads in agreement.

The voice came again. "Play back!" it said, and there began the music to which they had been dancing, recorded. At the appropriate place, the chorus went into its dance, and the cameraman, on a huge camera dolly, or lever, was lifted slowly up and away from the dancers, high into the air. To do this, many men were required to push below. Suddenly a girl got out of line.

"Stop!" roared the voice from the loud speaker. The chorus stopped. Then the whole scene began again. Over and over it happened, and at the end of an hour they knocked off for lunch. Each time they went into their dance the cameraman swung high to get his effect.

Indeed, according to Gaudio, who has worked on many dancing films since the days of Pavlowa, the best attribute of a successful cinematographer is the ability to climb, because group dancing, especially when there are many circular formations, looks best when photographed from above. Scaffolding and ladders are important in a cameraman's life. Gaudio is now at Warner Brothers and last photographed Al Jolson and Ruby Keeler in *Go into Your Dance.* Critics said that Jolson never looked so well before, because Gaudio used fewer lights on him than his former cameraman had done, and insisted that he wear a darker make-up. Jolson looked more romantic therefore. Gaudio is also enthusiastic over Ruby Keeler as a camera subject. Her figure is perfect, and her legs absolutely symmetrical, due to her long years of dancing. No cameraman, says Gaudio, will ever have to worry about her.

Fred Astaire's pictures are said to be making dance history. But with all his ease on the screen, Astaire is one of the hardest working, most conscientious, least temperamental, of all the dancers in films. Candid cameras may be welcome to other stars, but not to him, for he insists on being perfect before he is ever photographed. He always okays every photograph of himself before it leaves the studio. Bill Robinson dances in films the routines and steps he has danced for many years, but Astaire is always working out new ones, practising tirelessly and criticizing himself most minutely. He finds flaws in his own work (as shown by photographs) where no one else would.

Do you suppose Astaire poses separately for those marvelous still photos of himself? Not a bit of it. He simply goes through his whole dance, and Bob Colburn, RKO's still photographer, catches him at appropriate places. Sometimes he doesn't even have to pause. The dance goes on as a dance, not as a series of stops. Astaire isn't fooling when he seems to be in action, he *is* in action! So at all times he must be perfect. His long experience on the stage and his incessant practising help. In addition, Colburn says that he never seems to tire, even though he has to dance for hours while he is being photographed.

Colburn also photographed Gambarelli, whose youthful spirit made her a gorgeous subject. She too is conscientious and helpful.

The RKO Studios have recently ventured into the modern dance field, with Benjamin Zemach as choreographer. This was for a sequence in the Rider Haggard story, *She,* soon to be released. Zemach, in planning a dance for the films, thinks of it from a photographic standpoint, with angles and distances, not as a stage project. It must be planned so that it will be effective from a distance or at closer range. It is possible to work up a crescendo in a film dance, but not from a stage standpoint, since often they cut rapidly from one action or gesture to another. And this is when there enters a gentleman by the name of George Marsh, in the RKO cutting room. For, after Zemach has choreographed, the dancers have danced, and the photographers have photographed, he practically re-choreographs and re-photographs the dance. He makes long shots into close-ups, close-ups into long shots, fits dance movements to what he considers the right music in the sound track, puts early movements later and later movements earlier and scatters gestures right and

(*Continued on page 26*)

DANCE EVENTS REVIEWED

Critiques and News

by

JOSEPH ARNOLD KAYE

Ted Shawn and His Ensemble of Male Dancers. Waldorf-Astoria Hotel, N. Y., November 12, 1935.

This was one of Shawn's rare appearances in New York since he organized his group of male dancers. As is perhaps known to readers of THE AMERICAN DANCER, the Shawn company is a cooperative one. They live together, share income and expense, and their expenses are reduced to a minimum because they do all their own work, even to hanging drapes on the stage. Railroad fare is eliminated through use of a bus. This method of organization has been successful, financially, while artistically it has enabled the men to achieve a close harmony and understanding.

The Waldorf-Astoria engagement was a musicale attended largely by women. Whether in deference to them, or whether Shawn has altered his costuming, the dancers appeared, when they were not in characteristic make-up, only half-nude. Last season, when this writer saw them, they wore, generally, brief girdles.

Shawn's personal *flamenco* dances, which have established him as the best of the foreign Spanish dancers, were again a popular feature of the program. He has the faculty of suggesting that his dances of Spain are not to be taken as authentic but as impressions. That is the only way in which a foreigner should perform another country's native dances.

A *Danza Afro-Cubana,* to music by Lecuona, *Cutting the Sugar Cane,* to music by the same composer, were interesting and colorful, while *Los Embozados* was a dramatic novelty based on *taconeo.* Shawn and four dancers appear as black-cloaked conspirators who, to a sinister tattoo of heel beats, work out a story of murder plotting and death. A somewhat similar idea was used for the dance sketch created for Eleanor Powell in the revue *At Home Abroad,* called *The Lady With the Tap* (a spy story) but *Los Embozados* was extremely effective and fresh nevertheless.

Kinetic Molpai was a new and ambitious composition. A note stated that "according to Gilbert Murray, the Molpe was the ancient art form which included movement, instrumental music, singing, poetry and drama. Strife, love, death and things beyond death constituted the subject matter of the ancient Molpai. Out of the old Molpai have come the separate arts of drama, vocal and instrumental music, poetry and the dance. But it is still left to the dance today—the present-day kinetic outgrowth of the ancient Molpai—to express through kinetic values alone, those levels of consciousness which are beyond the powers of the other arts."

The Shawn composition naturally grew out of the above theme. You will say it is rather a mighty theme, high as the sky and broad as humanity. So it is. But the Shawn dancers' *Kinetic Molpai* was in every sense kinetic hash. It had five high-sounding divisions: *Unfolding and Folding, Dirge, Limbo, Surge and Apotheosis.* The movements employed, however, and the design followed are hackneyed and composed of an amazing variety of styles, the last portions being a sort of waltz ballet.

Whatever the intention was, the effort came through as banal and lacking completely in unity of expression. It is not enough to strike dramatic attitudes and to use motions that have come to be identified with modern dancing. The dancer who attempts to portray kinetically a serious subject must have that subject close to the heart, and the manner of expressing it must be one which he must feel absolutely impelled to use. In all their excursions into the sort of dancing called for by subjects like the *Kinetic Molpai,* Shawn and his group are synthetic. Their work is obviously an effort instead of a necessity.

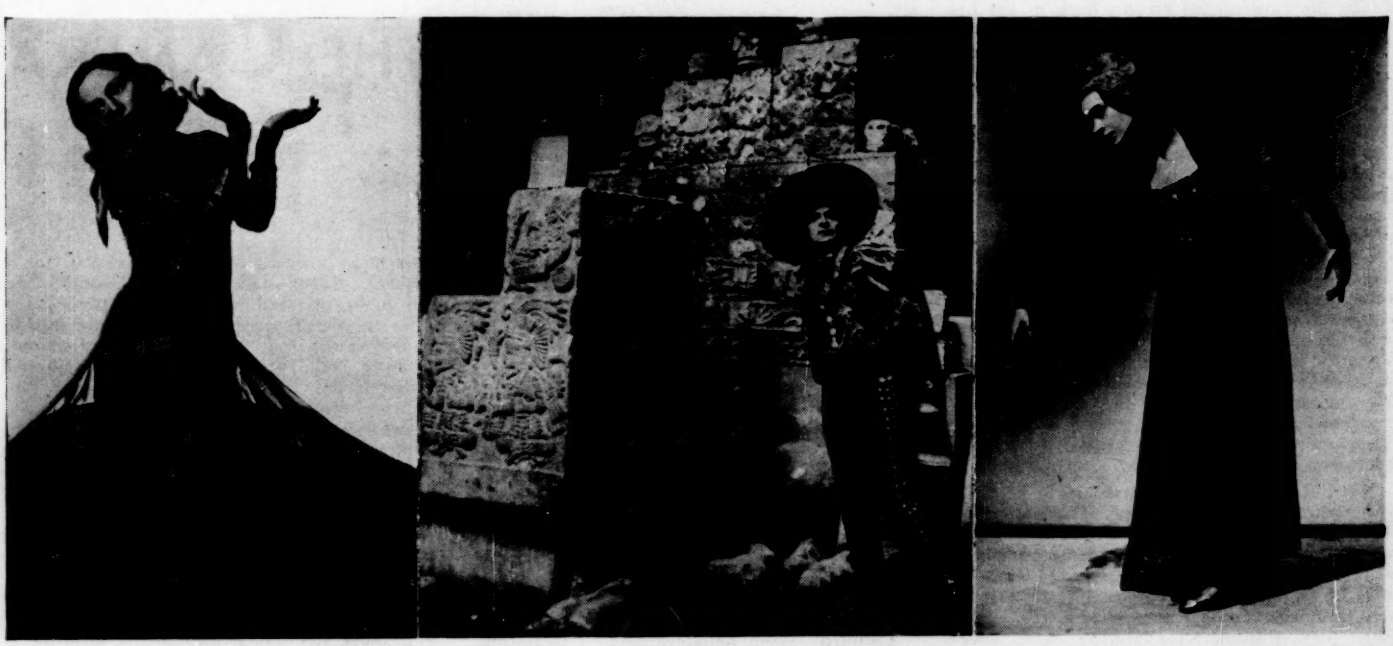
The Shawn ensemble is an attractive troupe. They make a good stage picture, and they are all efficient dancers. If they would restrict themselves to their impressions of various national dances, and to the rhythmic dances associated with men, they would render a very valuable contribution to the contemporary dance.

Martha Graham, two events, Guild Theatre, N. Y., November 10 and 17.

Two new compositions were danced at the first event: *Formal Dance* and *Imperial Gesture.* The second event was, essentially, a resume of what Miss Graham has done in the past three or four years. It began with the new *Formal Dance* and took the spectator back to such earlier pieces as *Primitive Mysteries, Satyric Festival Song* and *Lamentation.*

Primitive Mysteries was the most interesting, because it showed the base from which Miss Graham's work naturally rises. There is a close kinship between this composition and last season's *Frontier,* which remains the best of her late dances. *Frontier* drew its inspiration from an epoch in American life; *Primitive Mysteries* is a presentation in dance, or rather, spiritual movement, of phases of Christian theology and historicity. In *Frontier* Miss Graham took herself more to the people, and came nearer to a realization of life interpretation in terms of dance, but the fundamental motivation in both compositions is similar. It confirms the opinion of Miss Graham's admirers, such as this writer, that her future work will derive completely from living forces, and not from plastic patterns.

The two new dances do not carry Miss Graham far on the road she took when she composed *Frontier* and *Panorama. Formal Dance* seems a weaving of motives found in social dances—if "social" can be applied to the dances used by or familiar to society—and *Imperial Gesture* could be interpreted as a characterization of royalty, with possibly a downfall at the end. It was the closing movement, when Miss Graham sank to the floor, that received spontaneous applause from the audience.



Left—BERTA OCHSNER, *modern dancer of Chicago, who made her first appearance of the season last month in her home city, and her New York debut this month. Center*—ELLIS GOLD, *soon to be seen in a New York event, in his Járabe Tapatio costume of the Pueblo province in the National Museum, Mexico. Right*—YVONNE GEORGI, *seen here for the first time since her partnership with* HAROLD KREUTZBERG

While everything that Martha Graham does is done superlatively well, as dance, these two pieces left one no more than interested.

Berta Ochsner, Guild Theatre, N. Y., afternoon of November 24.

Miss Ochsner is well-known in Chicago, and she has danced in Vienna, Budapest and Salzburg, but this was her debut in New York. She revealed a body under good control, vision, feeling for design, and, on the debit side, an addiction to coyish humor. It may surprise most of our dancers to be told that they have no humor. Their comedy essays are really their idea of what humor is. Not having a natural, normal understanding of why people laugh; not having the impartial mind that enables a satirist to seize upon the ridiculous points of those they wish to make fun of; they ring in all the familiar hack devices that have long, long ago been calculated to make people laugh. Coy motions, affected simpering grimaces, twitches of the fingers, syncopated gestures, are their stock bag of tricks. We know them so thoroughly they have become wearying, boring; they defeat the aim of the dancer and only stamp her as an imitator.

The composition called *Persistence of Memory,* to music by Robert Wolf, and subtitled "After a canvas of Salvatori Dall," best introduced the dancer to her first metropolitan audience. Miss Ochsner has a fine facility for projecting her body into interesting and at time significant patterns, and in this composition this facility was combined with a flowing design which stimulated the imagination of the onlooker.

Shed of the useless imposition of alleged humor—which took up about half of the program—Miss Ochsner will be worth watching.

Angna Enters, Masque Theatre, N. Y., three Sunday evenings, November 24, December 1 and 8.

In most of her new compositions Miss Enters, the very clever dance mime, has permitted herself to run to weed. She does not discipline herself; she does not select. It seems that everything goes. In one of her numbers, called *Figures in Moonlight—Danse Macabre, No. 2,* Miss Enters, in a pierrot's costume and strumming a guitar, engages in a tete-a-tete with a dressmaker's form. The purpose, apparently, is to satirize sentimentality. But it is done with a deadly monotony. *Dama del Noche-Malaga,* described as a "composition based upon things seen and heard on a Malaga night," with music by Miss Enters, is a confused take-off of a Spanish lady—or near-dowager—running a gamut of flirtatious emotions. The dancer makes use of Spanish steps, and is most awkward. The point is not always, if ever, clear, and the general effect is tiresome. *Red-Hot Mama—American Ballet, No. 2,* is an impression of a composite dance-hall — chorus girl — chippy, and employs typical jazz steps as a sort of apt commentary. Part of the piece is good, and might take its place with the *American Ballet, No. 1,* which is an excellent and entertaining review of the dance fashions of 1914-16. But part of it is outrageously vulgar, amusing at a private party, but not for the concert stage.

In *Isis-Mary* Miss Enters began to redeem herself. This is a dance "designed", as she describes it, "to illustrate the transition from the physical pagan Isis to the spiritual-primitive Coptic Virgin Mary." It was composed from studies made in Egypt, and seemed an interesting and authentic presentation of the Coptic conception of the Virgin. A companion composition was *Ishtar,* also composed from studies in Egypt.

Ishtar was one of antiquity's goddesses of love, and here Miss Enters was successful in the considerable feat of rolling back five thousand years and exhibiting for us the erotic divinity, in the form of a priestess. It was an archeological achievement, and enthralling interesting. It was also astonishingly frank. Miss Enters gave us a temple harlot with brazen yet delicately naive motions of seduction. At climactic moments the dancer parted her gown and revealed a black fringe of invitation. Nothing like it has ever been done on the stage before. On the whole, it may be a long time before the full value of what Angna Enters has accomplished in this composition will be realized.

If only all Miss Enters' new pieces were of comparative worth!

There has been discussion as to whether Angna Enters is entitled to call herself a dancer, since so much of her work is done through the medium of pantomimic study. Unquestionably she is a dancer. Almost all her compositions have the dance as a basis. It is dance which pervades each new piece, and certainly today, when the dance has spread itself in so many directions, when movement that is almost static is also identified as dance, no one should have any fault to find with Miss Enters' own characterization of her work: *Episodes—Compositions in Dance Form.*

Yvonne Georgi, Guild Theatre, N. Y., December 1 and 8.

Miss Georgi is well-known here as the former partner of Harald Kreutzberg. This was the first time she danced alone before a New York audience. She is a well-trained dancer, with a pliant, vigorous body and a directness of purpose. She relies, however, too much on dramatic interpretation. The drama appears to be sincerely felt, but it comes out as an external thing. Her compositions as dances, even though they appear also to be sincere, lack substance. What substance in the modern dance is is as another matter. When pressed to the wall, the alleged experts would have an exciting time giving an invulnerable definition, and this should be the modern dancer's consolation under criticism.

Miss Georgi's best composition in the first event, the only one seen by this writer at the time of going to press, was a suite of four pieces, *Girls Dancing,* subtitled: *In the Sun, At Play, In a Garden, Peasant Girl.* The second piece was the more effective and interesting in design. A work of deeper intent, *Electra,* was also impressive, though strangely enough, it dealt largely in banal dramatics.

Throughout her program Miss Georgi made an overly sentimental use of her hands. The hands are very prominent members of the human ensemble, and dancers should be careful of what they do with them. Without restraint, hands can be exceedingly ostentatious.

Clarita Martin, Waldorf-Astoria Hotel, N. Y., December 1, 1935.

A distinguished and appreciative audience attended Miss Martin's program of Andalusian Dances, Modern and Traditional—appreciative in spite of the disadvantages of a poor seating arrangement.

An interesting and enjoyable talk on the dance by Irving Deakin, author of *To the Ballet,* served as introduction.

Very richly and beautifully costumed throughout, Miss Martin made a lovely appearance. One costume, a striking black velvet, was programmed as by "Sevilla, tailor to Alphonse XIII," no less!

Outstanding dances were *Alegrias* and *Alma Andaluza,* both of which had to be encored. Miss Martin showed considerable skill in execution, as well as charm. But a charm somewhat too refined, somewhat lacking in the intensity and sensuousness that is an integral part of the dances of Spain and of the Spanish people.

The dances themselves, the usual *jota, paso doble,* etc., were a trifle repetitious in choreography and mood. Some great contrast in style or mood would have been welcome; perhaps a stately and graceful *pavane* which, this reviewer feels, would be particularly well suited to Miss Martin's grace and daintiness. In fact, Miss Martin with her smile would have made an excellent ballerina!

It's surprising that a dancer of Miss Martin's talents has not perceived that what is wanted these days is less of the dances of

(*Continued on page* 28)

A glimpse of three of the actor-dancers of TRUDI SCHOOP'S *Comic Ballet, making its first American appearance in New York, December 26 at the Majestic Theatre*

"Women!" cries JIMMY DURANTE *in Jumbo, the great musical circus at New York's Hippodrome. As the man who knows what the public wants, Jimmy advises beautiful girls to dance, and the* ALLAN K. FOSTER *Girls agree with him. Andre La Terza photo*

THE BALLROOM OBSERVER

A Forum of the Social Dance Conducted by THOMAS E. PARSON

ON TWO separate occasions this department has discussed the pros and cons of standardizing the ballroom dance, *i.e.,* steps, styles, names of combinations of steps and, most important, the terms and phraseology used in teaching ballroom dancing.

As far back as January, 1935, when the first mention was made directly concerning this subject, it was pointed out that due to the many varieties of dancers and dances, it would no doubt prove a difficult task for any one teacher, or group of teachers, however large or small, to set an absolute style for all dancers. In that issue Sam Bernard of Texas was quoted as saying: "I believe you can standardize technique and terminology, *but not dances!"*

That this is a most logical conclusion should be evident to everyone, ballroom teachers included. Any wholehearted attempt to force upon the dancing public this or that particular style of dancing would gain nothing worth while for the profession. In fact, it would smack of downright dictatorship. This conclusion is based upon the natural rights to difference of opinion; it does not mean to imply, however, that an attempt should not be made to educate the dancing public on the niceties of the dances approved by the profession, in preference to the ones frowned upon by them. This is largely a matter of salesmanship and should be approached from the angle of conversion and diversion. One step in the right direction would be the giving away of free samples in the way of public demonstrations by highly efficient performers, rather than a like exhibition among a select few, mostly teachers.

This would call for organization, rather than individual effort. One plan in mind is the creation of a nation-wide ballroom dance contest, sponsored by local teachers' clubs. These clubs might hold monthly dance contests for pupils of the members. A given number of winners could be selected to compete in the semifinals, made up of club winners of a division or district, with the winners of the semifinals competing in finals to be held in, for instance, New York City. To go further, the winners in the finals might be sent to Europe for the international contests.

A plan of this kind would naturally arouse public interest in dancing. Proof of this lies in the fact that a New York City daily newspaper, in staging its own contest last summer, was compelled to turn away thousands who tried to find standing room in Madison Square Garden, where the finals of that contest were held.

In a letter to the *New York Times,* Evelyn Hubbell points out that the success of the dances sponsored by the City's Park Department for the past two years is proof enough that the Board of Education should come to the rescue of the thousands of young people who have not the means to indulge in dance instruction. They should throw open the doors of the buildings under their jurisdiction which have available space for dancing to allow groups to gather once or twice a week. The cost of this, says Mrs. Hubbell, could be met with a small charge and WPA musicians could furnish the music. Also, several teachers who have the development of social dancing at heart would be willing to give instruction at a nominal figure.

Sounds fine on paper, and I must congratulate Mrs. Hubbell for her thoughtfulness for these thousands of youngsters who cannot afford to pay what most dancing teachers consider a nominal fee for dance instruction, and must therefore be given that instruction with money supplied by the taxpayer. But on turning the pages of the same issue of the *New York Times,* I find a news item in which it is said that the musicians' union of New York City had called a st.ike of WPA musicians employed on music projects, which will stop all free concerts, operettas, dances and other entertainments conducted under the auspices of the WPA to give employment to needy musicians. Union members are opposed to the admission fees planned by Nikolai Sokoloff, director of the Federal Music Project, on the grounds that it will eventually undermine union conditions and wages, to say nothing of private enterprises which cannot hope to meet government competition. So, if Mrs. Hubbell's plan is ever put into action, there is no doubt that severe opposition will arise from not only the teachers themselves, but dance halls who are compelled to pay a license fee to operate, and last but not least, the musicians' union. It is hardly possible that they would be paid the union scale for their services, which is what they ask at this time. Only recently relief authorities stopped supplying teachers, paid with relief money, to a couple of bright young fellows who were charging ten cents per lesson to *anyone* who had the dime, whether or not he was unemployed.

A plan of this kind, while seemingly a wonderful thing for the development of social dancing, would result in the employment of but a few of the thousands of dancing teachers, and would, if conducted in the right manner, cause the few pupils many of the private schools have to desert on account of the lowered price. After a while the entire profession would be compelled to apply for relief, for if their business is taken away by the government—then what?

At this time many New York City teachers are agitated by the possibility of having to pay a license fee to operate. If the above plan is put into effect, and if the radical minded group in the creative dance field is successful in its advocation of a plan whereby the government would, in effect, impose special taxes on successful schools to support unemployed teachers—well, figure out for yourself how many successful schools would be left to tax.

But to revert to the main subject, standardization: New York Society of Teachers of Dancing, at one of its recent meetings, did at least start talking about it. And that, in the opinion of this observer, is a start. Correct me if I am in error, but I know of no other local club with more suitable talent for such a task. Topping the list, for example, are Evelyn Hubbell, Dorothy Norman Cropper, Edna Rothard Passapae, Clara Austin, Oscar Duryea, Roderick Grant, A. J. Weber, Albert Butler, Walter Soby, the majority of whom are primarily ballroom teachers, with years of success behind them, and who are extremely capable.

Let other clubs follow this Society's move and commence to talk about the plan in general. But the action should not end in mere talking, which usually terminates in faint whispers heard only once each month in the meeting rooms of these clubs. If you have a good plan, shout it out loud to the world at large. That you will find receptive ears for your good news is a foregone conclusion.

Allen E. White, ballroom teacher in Fresno, announces the beginning of a movement to organize the coast ballroom teachers into a group to foster a return to a basic technique such as the social dance, when it was at its height, knew. To encourage a return to elegance making it necessary for the instructors to have a firm foundation of technical training and historical background in order to instruct young people in the pleasurable exercise of the social dance.

This month's contributon to *The Observer* is that popular dance of the South, the *Caro-*

lina Shag, arranged for you by Helon Powell Poole of Charlotte, N. C. On your toes everybody—and let's *Shag* it!

Early this month, at one of her regular classes at the Twentieth Century Club in Pittsburgh, Mrs. Hubbell struck a novel note in introducing short snatches of the polka, minuet, schottische and quadrille. She reported that, after the session, pupils besieged her with requests for an early repetition of these old dances.

The Ballroom Observer will ask Mrs. Hubbell to furnish explanatory notes and descriptions for an early issue, and let's see whether others like these dances of long ago as well as the Pittsburghers!

Next month we'll also have the *Beguine* routine mentioned last month.

The Carolina Shag

Arranged by Helon Powell Poole,
Charlotte, N. C.

The *Shag* originated in the South. It is danced mostly by the younger generation, the high school and college set. There are perhaps a hundred variations, some of which are very intricate. Some of the steps are of Negro origin and there is no doubt that the steps show this influence.

The fundamental steps are the *Kicking Step,* the *Box,* and the *Triangle.*

The Kick Step

Step fwd. on L ft. (1). Kick R ft. fwd. (2). Step back on R ft. (3). Ball change L-R (&4). 1 M

The Box Step

Step fwd. on L ft. (1). Cramp or drop L heel (2). Step to R side on R ft. (3). Close L to R (4). 1 M

Step back on R ft. (1). Cramp R heel (2). Step to L side with L ft. (3). Close R to L (4). 1 M

2 M

The Triangle

Step fwd. with L ft. diag. to R (1). Ball-change R-L (&-2). Step to R on R ft. (3). Close L to R (4). 1 M

Step diag. back to L with R ft. (1). Ball-change L-R (&-2). Step to L with L ft. (3). Close R to L (4). 1 M

2 M

The Strut—First Combination

One shag box step 2 M

Two kick steps starting with L ft. 2 M

Raise and lower heels (or jump in place on both feet) (1-2). Tap L heel diag. fwd. to L while raising and lowering R heel (3-4). 1 M

(lady also uses L heel)

Return L ft. to R ft., raising and lowering heels (1-2). Cross L over R (both cross inside) (3-4). 1 M

Cross R over L (1-2). Step to L on L ft., sliding R ft. on floor (3-4). 1 M

Cross R over L (1-2). Step L (3). Draw feet together and lower heels (&4). 1 M

8 M

2nd Combination

Three triangle steps, starting with L ft. 6 M

Break: leap to R ft. and point L heel fwd. (lady uses toe) (1-2). Leap to L ft. and point R heel fwd. (3-4). 1 M

Three fast leaps R-L-R (1-2-3), hold 4). 1 M

8 M

3rd Combination

One shag box step, starting L ft. 2 M

Two kick steps 2 M

Jig walk around to L away from partner L, R-L-R (2 cts. to step). 2 M

Meet and lunge to L with L ft., knee bent (1-2). Draw feet together, raising and lowering heels to floor (3-4). 1 M

Repeat last M. 1 M

8 M

4th Combination

Leap to L, brushing R ft. out to side and landing on both feet (1). Cramp heels (2). Cross L ft. over in front (3). Step to R on R ft. (4). 1 M

Draw feet together (5-6). Cross R over in back with knee bent (7-8). 1 M

Lunge to L on L ft. (1-2). Draw feet together and cramp heels (3-4). 1 M

Repeat last M. 1 M

Repeat last 4 M. 4 M

8 M

5th Combination

One shag box step 2 M

Two kick steps 2 M

Lunge to L (1). Slide feet together (2). Raise and lower heels twice (3-4). 1 M

Repeat last M. 1 M

Cross L ft. over R (1). R over L (2). L over R (3). R over L (4). 1 M

Lunge to L (1). Draw R ft. up to L (2). Raise and lower heels twice (3-4). 1 M

8 M

6th Combination

Three triangle steps starting L ft. 6 M

Break: stamp on balls of ft. L-R-L (1 & 2). Shuffle R (& 3). Hop L (&) cross R over L in back (4), making half-turn R away from partner. 1 M

Turn and jig walk around to L and face partner L-R-L-R (1-2-3-4). 1 M

8 M

7th Combination

Three kick steps with quarter-turn to L on 3rd kick (lady kicking fwd. with L ft. on last kick), conversational pos. 3 M

Change weight from R to L (1-2). Then to R (3-4) while making half turn to R. 1 M

Kick L fwd. (1-2). Step back on L (3). Ball-change to R-L (&-4). 1 M

Cross R ft. over L, making quarter-turn to L back into dance pos. (1-2). Cross L ft. over R (3-4). 1 M

Cross R ft. over L (1-2). Step to L with L ft. (3-4). 1 M

Draw R ft. up to L, sliding feet and transferring weight to R ft. (1-2). Ball-change L-R (&3). Ball-change L-R (& 4). 1 M

8 M

Left—DEMRIS *and* KERMIT *are a new team recently at Murray's, Tuckahoe, N. Y. Center*—STUART *and* LEA *are touring in an elaborate act. Right*—YVONNE *and* LA MAR *are readying new routines for an early club opening after their break-in in Scranton*

THE CALL BOARD

Left—AIDA BROADBENT, *choreographer and leading dancer of* FANCHON *and* MARCO'S *Hollywood Symphonic Ballet, now on tour, in Danse, to the music of* DEBUSSY. *Right*—EILEEN O'CONNOR, *trained by* LOUIS H. CHALIF, *is now dancing in* C. B. COCHRANE'S *new revue in London, after eight months in Paris*

THE SOUTHERN California Festival of the Allied Arts, annual feature of Los Angeles cultural life which has been holding annual competitions in all the arts, including dancing, will be held in May, 1936. It is announced that ELEANORA FLAIG will head the dance committee, with the following serving on the executive board: VERNA ARVEY, PAUL DINUS, MONICA DUNN, GENE GOWING, ADELINE LEONE McADAM, THOMAS SHEEHY, ARNOLD TAMON and HORTENSE WILLIAMS.

The honorary committee includes: MERLE ARMITAGE, L. E. BEHYMER, ELISA CANSINO, AGNES DE MILLE, HARRIET HOCTOR, STOWITTS and BENJAMIN ZEMACH.

CORNELIA NILES, chairman of the dance committee for two years, announces that she was forced to decline the invitation to serve as dance chairman for the third consecutive year, "because of urgent interests in her own personal work, but she will always be interested in the progress and furtherance of this splendid medium, which assists those of artistic interests to greater attainment, and possibly in some future year she can again assume an active part."

ROSE MAE GROETSCH, one of ELLIOTT VINCENT'S outstanding New Orleans tumblers, is now with the Fine Wonder Girls. And ADELE PHILIPS, tapper trained by JOSIE CORBERA, is getting press praise for her work in OWEN BENNETT'S revue now touring the South. ELAINE DECKER, MARGIE LARMOR and ELSIE STEELE, Corbera products, are also in the same troupe.

VALERIE TRAXLER, Warner Brothers dancer, and ROLAND CARPENTER, assistant dance director at the studio, were married on November 23rd.

JOCK WHITNEY and Pioneer Pictures have taken over two hundred tests of male dancers but as yet have found no one who fills all of the requirements for three pictures he plans to make in Technicolor if he finds dancers that dance, look well and can act.

One is *La Ballerina* by NATALIE KALMUS, for which a feminine dancer also will be needed. The other two are untitled. Mr. Whitney wants a dancer who is an expert at tap dancing and also an eccentric dancer.

JEAN MUIR, the motion picture actress, has opened a little theatre movement and a school which she hopes will develop the actors of the future. She considers dancing so integral and important a part of acting that the day's work always begins with a dancing lesson, after which they go on to other classes.

Dancers on the west coast are eagerly awaiting the debut of PAUL DRAPER who has never appeared here, in his first picture, *Colleen.*

Those who concocted the new Columbia University Encyclopedia will not be made happier to learn that the article on dancing contains seventeen errors!

In January the H. W. Wilson Company will publish *A Bibliography of Dancing,* compiled during two years' preparatory work by PAUL DAVID MAGRIEL, writer and dance historian. The Bibliography contains seven thousand titles.

ALEX ROTHOV, comedy dancer, finished a Warner Brothers short subject this month.

The new *Follies,* now in rehearsal, will be graced by dancers of the American Ballet, with the numbers for that group staged by GEORGE BALANCHINE, maitre de ballet of the American Ballet Company. HARRIET HOCTOR is ballerina of the new show.

Cleveland's Russian Imperial School of the Dance, formerly directed by the late NIKOLAI SEMENOFF and now by SERGE NADEJDIN, is proud of VIVIAN SMITH, who joined the Monte Carlo Ballet Russe last season and is with the company this year. She appears under the name NINA RODOVA. On her return to Cleveland with the company, December 13-15, she was feted by the school and friends.

JEANNE-MARIE BOSSUET, Los Angeles, writes:

"One of Los Angeles' downtown theatres, the Orpheum, has presented during the past week (Nov. 22) an excellent vaudeville revue, *French Follies.* The entire show is apparently a type of unit revue which is being presented intact over a circuit tour. One of the revue's salient features is the performance of the adagio team of DECONTI and ROMAINE in a very remarkable number. May I describe it, at the same time requesting you to print a photograph of this team, including an explanation of the unusual costume effects which they achieve?

"The number of Deconti and Romaine is titled *Nudity in Gold.* It is an adagio specialty in which the dancers appear practically nude, in fact rather daringly so, particularly the girl, yet even more startling, their entire bodies are a brilliant glistening gold from head to toe.

"Although Deconti and Romaine perform backstage under subdued lighting, their number is rather daringly carried out from the standpoint of undress, the man wearing only a minimum of covering, the girl none at all, to all appearances at least, wholly nude.

"At the rise of the curtain the pair are seen posed against a gold backdrop upon a raised stage, remaining so posed during the opening musical number. Their nude glistening gold figures creating a striking illusion of a pair of bronze images. As the backdrop is parted to reveal a full stage setting of an Oriental temple ,the pseudo-bronze statues slowly come to life, as it were, and perform a bizarre, modernistic adagio. Here the effective use of off-stage lighting, causing the gleaming bare bodies of the dancers to reflect vivid hues of brilliant gold and silvery-bronze, makes the entire number quite spectacular.

"As you have probably surmised, the number by Deconti and Romaine has intrigued me. I hope you may find it readily possible to include a photograph of this team in their *Nudity in Gold* routine in THE AMERICAN DANCER; also that you may be persuaded to add some words of description as to the method or process by which the startling gold effect is achieved by the dancers upon their apparently entirely nude bodies. It is indeed a unique form of costuming.

"Let me, in closing, thank you, and commend the ever-increasing stature of THE AMERICAN DANCER."

(Ed. Note: Many dancers have used body paints in recent years, in all colors. Broadway revues have featured production numbers with dozens of girls dressed only in paint, a specially prepared substance the exact composition of which varies according to the manufacturer. It is dangerous to leave on the body for more than an hour, as it clogs the pores and prevents body-breathing. A girl died in Texas from this four years ago, and most dancers do not use body paint any more than they can help.)

MURIEL KRETLOW, Chicago, reports LYDA SUE, sensational acrobatic dancer, at the Palmer House; the TAKA sisters, three little Japanese girls, who have been clicking at various spots here ,are now at Harry's New York Bar; and CORRINE, at the Hi-Hat Club.

VIRGINIA O'BRIEN, Chicago, reports that the TWO EILEENS, who worked with her for nine months at Terrace Gardens, are now at the Biltmore Bowl in Los Angeles.

NADJA-WANGER, noted dancer, teacher and writer who has for some years acted as Paris correspondent for THE AMERICAN DANCER, arrived in New York late in November according to her plan announced last spring. Se will remain in New York until February, dancing, teaching and writing. She will also advise dancers about conditions in Europe.

Sweet Surrender, Universal feature made in the East, marks the debut of SARA MILDRED STRAUSS as a dance director for the films. Release is expected late this month. Eighty-one dancers were used in the Strauss numbers in the production, and results of this introduction of the modern dance, following ZEMACH'S Hollywood work in *She,*

(*Continued on page* 31)

FASCINATIN' RHYTHM

A Syncopated Buck Routine

by FRANK HALL

Music: use any fast fox trot.

Note: Inasmuch as the following terms are standard, I have gone a bit further to simplify the pull-back as follows:

Pull-back:

(a) Raise toe of indicated foot and brush back quickly ending on the ball of the same foot. Two sounds.

(b) Raise toe of indicated foot and brush back quickly ending on ball of opposite foot. Two sounds.

(c) Raise toe of indicated foot and brush back quickly, ending with same foot in air. One sound.

1.

Shuffle R	& a
Hop L	1
Shuffle R to R	& a
Step R bk.	2
Flap L fwd.	a 3
Ball-change R-L	& 4
Pull-back (c) L	a
Hop R	1
Shuffle L to L	a 2
Ball-change L-R	& a
Stamp L	3
Pull-back (c) R	&
Hop L	4
Flap R	a 1
Flap L	& 2
Shuffle R to R	a 3
Ball-change R-L	& a
Stamp R	4
Pull-back (c) R	a
Hop L	1
Flap R	& 2
Ball-change L-R	3-4
	4 M.
Shuffle L	& a
Hop R	1
Shuffle L to L	& a
Step L bk.	2
Flap R fwd.	a 3
Ball-change L-R	& 4
Pull-back (c) R	a
Hop L	1
Shuffle R to R	a 2
Ball-change R-L	& a
Stamp R	3
Pull-back (c) L	&
Hop R	4
Flap L	a 1
Flap R	& 2
Shuffle L to L	a 3
Ball-change L-R	& a
Stamp L	4
Pull-back (c) L	a
Hop R	1
Flap R	& 2
Ball-change R-L	3-4
	4 M.

Total for Step 1, 8 M.

2.

Chug L	a
Shuffle R to R	& a
Step R bk.	1
Pull-back (a) L	& 2
Brush R fwd.	
Brush R across in front of L	& 3
Hop L	&
Step R in place	4
Heel-cramp R	1
Shuffle L to L	& 2
Heel-cramp R	&
Toeback L	3
Heel-cramp R	&
Heel-scuff L	4
	2 M.
Heel-cramp R	1
Brush L bk.	&
Step L	2
Pull-back (c) R	a
Turn R, making ¼-turn, face R stage.	
Hop L	3
Shuffle R to R in back	& 4
Shuffle R to R in back	a 1
Flap R fwd.	& 2
Heel-cramp R	3
Stamp L fwd.	4
	2 M.
Chug L	a
Shuffle R to R	& a
Step R bk.	1
Pull-back (a) L	& 2
Shuffle R	a 3
Hop L	&
Step R fwd.	4
Hop R	1
Shuffle L	& 2
Hop R	3
Stamp L fwd.	4
	2 M.
Break	
Shuffle R	& a
Hop L	1
Shuffle R	& a
Step R bk.	2
Shuffle L	& 3
Step L bk.	4
Shuffle R	& a
Turn L, making ¼-turn, facing audience.	
Hop L	1
Flap R fwd.	& 2
Ball-change L-R	3-4
	2 M.

Total for Step 2, 8 M.

3.

Step L in bk. of R	a
* Jump fwd. on both heels, feet apart, toes raised	1
Pull-back (c) L	2
Pull-back (c) R	&
Leap L	a
Step R, across in front of L	3
Repeat once more from *, counting 4-1-2-3-&.	
Leap fwd. on R	4
	2 M.
Shuffle L	& a
Hop R	1
Shuffle L	& a
Step L bk.	2
Shuffle R	& 3
Step R bk.	4
Shuffle L	& a
Turn R, making ¼-turn, face R stage.	
Hop R	1
Flap L fwd.	& 2
Ball-change R-L	3-4
	2 M.
Travel fwd. to R stage.	
Shuffle R to R	a 1
Step R fwd.	&
Heel-cramp R	2
Shuffle L to L	a 3
Step L fwd.	&
Heel-cramp L	4
Repeat once more same count, 2 M.	
Break	
Shuffle R	& a
Hop L	1
Shuffle R	& a
Step R bk.	2
Shuffle L	& 3
Turn L, making ¼-turn, face audience.	
Hop R	4
Shuffle L	& a
Hop R	1
Flap L fwd.	& 2
Ball-change R-L	3-4
	2 M.

Total for Step 3, 8 M.

4.

Hop L	1
Shuffle R	& a
Leap R bk., crossing L in front of R	2
Leap L, raising R to R	3
Leap R, raising L in bk.	4
Hop R	1
Shuffle L to L	& a
Leap L bk., crossing R in front of L	2
Leap R, raising L in bk.	3
Turn L, making ¼-turn, face L stage.	
Leap L, raising R in bk.	4
	2 M.
Hop L	1
Shuffle R fwd.	& a
Ball-change R-L, bending L knee	2 &
Travel fwd. to L stage.	
Hit L heel with R heel	3
Hop L	&
Step R fwd.	4
Hit R heel with L heel	&
Hop R	1
Step L fwd.	&
Hit L heel with R heel	2
Hop L	&
Step R fwd.	3
Ball-change L-R	& 4
	2 M.
Travel bkwd. to R stage.	
Shuffle L fwd.	& a
Chug R	1
Shuffle L to L	& a
Step L bk.	2
Pull-back (c) R	a
Chug L	3
Shuffle R to R	& a
Step R bk.	4
Pull-back (c) L	a
Chug R	1
Shuffle L to L	& a
Step L bk.	2
Pull-back (c) R	3
Chug L	4
	2 M.
Break	
Shuffle R	& a
Hop L	1
Shuffle R	& a
Step R bk.	2
Shuffle L	& 3
Step L bk.	4
Shuffle R	& a
Turn R, making ¼-turn, face audience.	
Hop L	1
Flap R fwd.	& 2
Ball-change L-R	3-4
	2 M.

Total for Step 4, 8 M.

5.

Flap L	a 1
Shuffle R fwd.	& a
Hop L	2
Brush R fwd.	a
Hop L	3
Click both heels in air	&
Land on ball of R ft.	4
Flap L	a 1
Flap R	& 2
Shuffle L way bk.	a 3
Pull-back (b) R	& a
Step R in front	4
	2 M.
Repeat last 2 M. 2 more times, same count. 4 M.	
Break	
Shuffle L way bk.	a 1
Pull-back (b) R	& a
Step R in front	2
Flap L beside R	a 3
Shuffle R fwd.	a 4
Step R in place	&
Heel-cramp R	a
Heel tap L	1
Pull-back (a) L	a 2
Pull-back (c) R	a
Hop L	3
Ball-change R-L	& 4
	2 M.

Total for Step 5, 8 M.

6.

Hop L to R oblique	a
Shuffle R to R	& a
Step R bk.	1
Travel fwd. to R oblique	
Flap L fwd.	& 2
Flap R fwd.	a 3
Ball-change L-R	& 4
Raising L leg in bk., slide bk. to L oblique on R ft., leap L, crossing R in front of L	1
Leap R, raising L in bk.	2
Leap L, raising R in bk.	3
Toeback R	&
Hop L	4
	2 M.
Travel sideways to L stage, face audience.	
Leap R, crossing L in front of R	1
Leap L, raising R to R	2
Leap R, crossing L in front of R	3
Leap L, raising R to R	4
Leap R, across in front of L	1
Toeback L	2
Hop R	a
Step L in bk.	3
Heel-scuff R to L oblique	&
Chug L	4
	2 M.
Travel sideways to R stage.	
Brush R bk.	a
Step R in place	1
Shuffle L to L	& 2
Hop R	a
Step L across in bk. of R	3
Flap R in place	& 4
Brush L fwd.	
Brush L across in front of R	a 1
Hop R	2
Step L in place	3
Stamp R to R	4
	2 M.
Break	
Stamp R in place	&
Pull-back (c) R	a
Chug L	1
Shuffle R to R	& a
Step R bk.	2
Pull-back (a) L	a 3
Flap R	& 4
Brush L fwd.	
Brush L across in front of R	a 1
Hop R	2
Step L in place	3
Heel scuff R to L oblique	4
	2 M.

Total for Step 6, 8 M.

Louis H. Chalif, Director

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STUDENT AND STUDIO

New York

At the December 8 meeting of the New York Society of Teachers of Dancing, final plans were scheduled to be made for the Society's Annual Benefit Ball, to be held on Washington's Birthday at the Hotel Roosevelt.

This function, now grown into an annual feature of the New York dance season, is held by the Society to build a fund to assist its members. It is usually attended by many hundreds of teachers, dancers and friends, and a program of star dancers is usually presented. Plans for the 1936 Ball will be announced in this department next month.

At the December meeting, the following teaching program was presented:

PORTIA PORTAR, guest artist, Mexican dances; SARA MILDRED STRAUSS and group in production group numbers in modern style; CLARA I. AUSTIN, ballroom; JAMES R. WHITTON, ballet and a tap version of *Truckin';* LEONA TURNER, tap; EVELYN HUBBELL and OSCAR DURYEA, a ballroom version of *Truckin'*.

The program was followed by open discussion and demonstration in ballroom work.

On November 14 SONIA SEROVA spoke on dancing as part of the program of a vocational conference held in the Dwight Morrow High School, Englewood, N. J. These vocational conferences are being held all over the country to help young people in deciding on their careers.

JUAN DE BEAUCAIRE MONTALVO, teacher of Spanish dancing, passed through bankruptcy October 14. He will continue teaching.

The English Folk Dance Society of New York held a Christmas masque and country dance ball December 17 at International House.

Last month ANGEL CANSINO held a special one-week course in the Spanish dance in the MIRIAM WINSLOW Studio, Boston.

BILLY NEWSOME, tap teacher of the CHALIF faculty, will teach for the Rhode Island Club in Providence January 4.

EVELYN GLADYS BOARDMAN has arrived from Florida to conduct special courses in dancing at the Long Island School of Dancing and Music, Flushing, L. I. Miss Boardman had her own group of studios in Clearwater, Largo, Dunedin, and Tarpon Springs, Florida, and will continue in her post as Vice-President of the Florida Society of Teachers of Dancing.

JOHNNY MATTISON, when he taught November 29 for the Carolina Dancing Teachers' Association in Charlotte, presented, in addition to his tap work, his twelve-year-old daughter ETHELYN on the entertainment program. She proved a cool and successful performer.

GUDRUN GALLOWAY has joined the faculty of the Dutchess County Dance Studios, Poughkeepsie, to teach children's ballet, acrobatic and tap.

JACK MANNING, on his tap teaching tour, writes:

"Just a line regarding the outlook for the coming season in the dance field. All along the route we hear high praises and much enthusiasm from the teachers. It looks like the land of promise. The fellow who doesn't get his share of improvement this season had better check on himself and double-check on the conditions under which he is working, for there is a mistake somewhere.

"Of course, I can speak only for the tap teachers, as those are the ones I come in direct contact with. It seems that the talkies, with FRED ASTAIRE, ELEANOR POWELL and our old standby, BILL ROBINSON, have kept up an even greater interest in tap dancing. We can expect to see in a great many recitals this season a number of youngsters with *Top Hats, White Ties and Tails* and there's the whole thing in a nut shell. The problem is solved. And isn't it a relief from the old idea of 'when in doubt, butterfly wings or bows and arrow'?

"Judging from my Boston course, conditions throughout New England are well on the upgrade. Had forty-two teachers taking the work and it was easy to tell by the spirit in which they worked that they had regained the good old ambition in wanting to get out and get things to take back to their students, where in the past there was so much grumbling of depression and that personal feeling of 'Oh, well, what am I getting out of it?'

"One teacher attending in Boston stated that he had enrolled over four hundred students since the fall opening. Another reports that from sixty-some-odd last season her enrollment has jumped to over the hundred-and-fifty mark. In fact, the general feeling at Boston was a big increase in business all around. Might I add that I've always found the teachers from New England to be on a par in tap dancing with the best of them?

"The teachers attending the course in Pittsburgh reported with much sincerity that conditions have improved considerably, and while I am told conditions in other lines in the city have not noticed a great change, the dance business seems to be well into the good side of the ledger. And in view of all this, the report is that many teachers in this section who did not cut their prices are getting the business.

"Had an excellent student course of three huge classes on November 20 and 21 at ELIZABETH EMBLETON'S studio in Charleston, W. Va. How these youngsters in this section of the country can tap, and do they like their *Truckin'!* Miss Embleton reports big business in this and several branch schools.

"In Buffalo thirty teachers attended, some coming from Canada and others from as far as Cleveland, Erie, Hornell and some from Pennsylvania. Here also was a general feeling of prosperity for the present season. The enthusiasm that these teachers show is a confirmation of the sincerity of their reports.

"A student course conducted at NORWOOD DIXON'S Studio in Akron was a huge success, with three big classes on November 27. While this youngster Dixon is yet in his teens it did my heart good to see so many unusually fine advanced students. It was such a pleasure to work with them that we carried on, forgetting about the time, and worked well over two hours with each class. His advanced group is one of the best that I have had the pleasure to teach on my tours. It is a general idea that one so young has very little business teaching dancing, and while this chap has studied with me in New York, and proved to be a good dancer, I had no idea until now what his teaching qualities were. I'd like to say that I for one will have no scruples with the young idea until I see exactly what they can do, and hope that the coming generation in our field will prove as capable of teaching tap dancing as this boy.

"During my visit to Akron I had a chat with CLEMENT BROWN, ADELINE

Banjo Tap, a JACK MANNING *routine, as executed by pupils of* SARAH JETER, *when she opened her new Nashville, Tenn., studio this fall:* GRACE BENEDICT, ELEANOR FORT, EVALYN BRANDON, JEAN GOODE, EVELYN NORTON, MARY ALICE PAINE, MARTHA CLAIRE CLAY, JOANNE HAMPTON, EMILY TAGGART, DOLLY DEARMAN. *Miss Jeter was formerly dance instructress on the staff of a prominent girls' school in Nashville.*

Top left—GENE GALLE, *teacher of Amarillo, Texas, with a pupil,* VIRGINIA THOMSON. *Center*—MARGARET SNOW, *of Lyons, N. Y., is proud of her nine-year-old acrobatic starlet,* BETTY COSTELLO. *Right*—BARBARA BARNES, *teacher and professional dancer of Salem, Oregon. Below left*—ELLEN DOUGLAS NORWOOD, *of Salisbury, N. C., was presented with veils by a Bedouin sheik on her last summer's visit abroad; here is a Norwood pupil wearing the authentic costume. Center*—ELNOR MAE OYER *of Kansas City is both a teacher and a professional dancer. She is shown here with her partner,* CHESTER MAUL. *Right*—ARTHUR LANE *of the faculty of the* FREIBERG *School, Louisville, Ky., trained* FRANCES MARTIN *and* WILBUR DENHARD *youthful musical comedy and tap dancers won applause in recitals*

LAHRMER and MARY ELOISE SLEVIN (who attended the Cleveland course) and all report big business this season.

"The Cleveland course just doubled the enrollment of last year. Here is also a section of the country where teachers go in strong for tap dancing. They're good in this type and show it in the manner in which they take instruction. At the conclusion of the course I had the teachers sit around and requested that they ask information regarding any particular movements or steps in tap dancing that they had seen in the shows or pictures. How these Ohio teachers can toss the questions! They picked out all the intricate tricks they could think of to have demonstrated; they know their tap.

"Regarding business, those at the Cleveland course report the best business in years. There is a feeling of good times all around Cleveland generally. The hotels are crowded, taxi cabs report big business, the stores are packing them in, the Automobile Show was the biggest in years, and theatres are drawing the crowds with a number of legit shows besides the newest feature pictures."

Los Angeles

VIRGINIA HALL JOHNSON entertained for her pupils at the Beverly Hills Woman's Club with a tea. GABRIEL CANSINO presented CARLOS VELESCO and ALICIA TEQUILAR in dance numbers.

ALEXANDRE OUMANSKY announces that GABRIEL CANSINO will join his faculty and teach Spanish dancing.

BONITA GRANVILLE, student of toe dancing at the EDITH JANE Studios, has signed a contract to play the role of the Brat in *Children's Hour.*

MAE MURRAY is appearing as soloist with her students in the ballets which she has trained for the return engagement of the Los Angeles Opera Festival.

WALTER PATTRIDGE announces the opening of a new studio in Pasadena at the GRACE NICHOLSON Galleries. ANN ABBOTT, pupil of Mr. Pattridge, writes of her success in the New York production of *Jubilee.*

BARBARA PERRY, student at the Perry Studios, is the proud possessor of an autographed photograph of President Roosevelt. She was a dancer with the Metropolitan Opera in New York and was chosen twice to

dance for the President. He remembered her so well that when he saw her in a motion picture he sent her a photograph with his congratulations.

AGNES DEMILLE and WARREN LEONARD are staging the dances for *Romeo and Juliet*. It has not yet gone into production, but they are rehearsing the groups. Miss DeMille is trying to evolve a technique whereby sufficient atmosphere of the dance and period will be given to the audience, no matter how the cutters destroy the continuity.

AGNETA SLANY is well established in her large new studio, and she has made very ambitious plans for the winter. She is the only school here teaching entirely the German technique.

The FANCHON and MARCO School is making plans for the most elaborate juvenile revue ever produced when they present their classes in a Christmas show for a whole week at the Paramount Theatre, opening December 19.

The MEGLIN Dance Studios announce that they will break ground shortly for the building of a complete small theatre seating five hundred people, which will be used as the Hollywood branch of the famous Meglin Kiddies.

The Rainbow Studios' Christmas show this year will be held in the Music Box Theatre in Hollywood, December 1. It is a review called *Rainbow Dude Ranch*.

These studios are proud of the number of children they place in dancing and acting parts in motion pictures. Last week four students were placed: DOROTHY GRAY, LOIS VERNER and JOYCE HORTON at M-G-M, and JOYCE KAY at 20th Century-Fox Studios.

Chicago, by Marion Schillo

GLADYS HIGHT has been creating new routines for professionals. This past season MAXINE MORDY, teacher of modern, has arranged numbers for PARN WINTERS, CAROLYN LA RUEZ and CLAIRE POWELL.

Miss Hight has routined numbers for CAROL DEAN, GINGER WOOD and GRAYCE PALMER. Miss Hight placed Ginger Wood at the Medinah Athletic Club as a feature dancer for a two-week engagement. Claire Powell is contracted at Harry's New York Bar for six weeks.

MARG, of MURT and MARG, radio stars, came to Miss Hight for a dance routine to be used in their vaudeville act.

Several of the Monte Carlo dancers visited BERENICE HOLMES' studio during their engagement here. Among them: ROLAND GUERARD, NINA VERCHININA, ROBERT BELL, and SONO OSATO, former pupil of Miss Holmes. Lively discussions took place, and it was interesting to note the keen interest these artists feel in America, and what is being done here with the dance. They envy the American dancer her freedom from tradition and her opportunity to develop her own individuality. It was really delightful to find a group of dancers exchanging ideas with such spontaniety, and without any of the fear or restraint which usually defeats gatherings of this sort.

HARRIETTE LINK presented her dancers in a program of modern and classical numbers at the Morrison Hotel October 29. Each month the Harriette Link School of Dancing issues a news bulletin for which children are encouraged to submit poetry.

During the engagement of the Monte Carlo

WENDY GAY PERKINS, *daughter of* RAY PERKINS, *star radio attraction, and a pupil of* FRANCES CHALIF *of the* CHALIF *School*

here, four of HAZEL SHARP'S dancers were in the Company. There were nearly a hundred applicants for the few openings in the repertoire.

NICHOLAS TSOUKALAS is routing new numbers for ZORRINE and YONNE FAITH, known for sensational stage numbers.

Massachusetts

CECILLE ROOT EATON, Fitchburg, reports that "business is getting better." Her current enrollment is over two hundred pupils. Miss Eaton is a member of the Boston Society.

New Jersey

GLADYS KOCHERSPERGER has added classes in Glassboro, N. J., and Landsdowne, Pa., to her studios in Haddonfield and her heaquarters in Merchantville.

Indiana

A slightly new wrinkle in teaching programs has been prepared by a group of teachers in Indianapolis. A special faculty was brought together for a first one-day normal course November 10 in the Hotel Severin, Indianapolis. The same faculty also taught for the St. Louis Dancing Teachers' Association November 24, and is announced for the Texas Association of Dancing Teachers December 27 and 28. In addition the group will conduct normal courses in New Orleans and Memphis during the coming holidays.

The group is as follows: GRACE BOWMAN JENKINS in acrobatics and adagio; JAC BRODERICK in tap; and ANNA LUDMILA in ballet technique and dances.

North Carolina

HELEN DURHAM, Gastonia, writes:

"May I take this opportunity to tell you how very much I enjoy your magazine and that it means so much to the children, who all read it in the studio library? Reading of the success of others inspires them to work for improvement."

ELLEN DOUGLAS NORWOOD forwards this department a copy of the dance routines and costume patterns being sent to members of the Dancing Masters of North Carolina—an additional example of how organizations are becoming increasingly helpful to their memberships.

Impressions en Route, by Julian Mitchell

Among the interesting professionals who are doing things, we find PAUL BATCHELOR, whose revue, *Cocoanut Grove Revels*, is winning large audiences in a tour of the States and Canada. Batchelor began as a member of the OUKRAINSKY Ballet in Chicago, continued as ballet master of the Cleveland Outdoor Opera Ballet, succeeded as a singer in his own revues and today he produces vaudeville and movie revues of outstanding merit.

LYDIA ARLOVA, whose beginning in the dance field was also made in the Oukrainsky company, began her second season as premiere danseuse of the San Carlo Opera Company. That unbelievable miracle of a commercial opera, the San Carlo, is greatly helped by the dance creations of ARLOVA and PRIDEAUX.

FRANK CALVELLO, a handsome youngster with flashing black eyes, is an outstanding pupil of the BERWYN School of Dancing just outside of Chicago. His dancing has a dashing style, which may take him far in the professional field of tap dancing.

RUTH PAGE continues to be the most talked-about personality in Chicago. She directs the short season of ballet in the Chicago City Opera with many outstanding partners, including CAMRYN, STONE and SCOTT.

Oak Park, a suburb of Chicago, is a seething cauldron of teaching activity, with Berwyn following a close second. The attendance in some of these suburban schools exceeds that of the Chicago Loop studios.

In Berwyn, a good time is always enjoyed by the tiny tots in the EDYTHE B. RAYSPIS Studio.

MARY ROSE COLLINS and HELEN LONG have combined forces to their mutual advantage in Gary, Indiana.

Two new dance studios have opened their classes this season in Peru, Indiana. LUCILLE LUTZ was formerly associated with the ENSEL Studio there.

Florida either suffers (or benefits?) from state taxation of dancing schools. In some communities the schools must contribute as high as $125.00 a year to the political interests. To believe that such taxation protects the established schools from inferior competition is complete nonsense. It is costly protection, even if it did eliminate competition. In reality, it works somewhat on the following basis:

1. The established school pays the tax.
2. The rich matron who is "inferior competition" pays the tax.
3. The less conscientious matron opens a "conservatory of music and expression" with a dancing department, tax free.
4. The professional dancer opens a studio for "her own use," and teaches on the side, secretly.
5. The smaller teacher of small income, but honest, courageously fights the legislation alone.
6. In the meantime a hundred young girls teach at their own homes either free or for what they can collect.

Well—if you ask this correspondent—I'll admit that some protection is urgent and necessary throughout the entire country. But high political taxation does not mean protection for the dancing school.

C. L. EBSEN, Orlando, Florida, finds life very exciting in that charming little town. His studio is a cool and inviting place to work. For his larger classes he uses the ballroom of the Elks Club on the shores of a lovely lake in the center of the city. He is a busy man.

(*Continued on page* 26)

NOVELTY COSTUMES

by FRAN LEE

Left—White ostrich plumes on flame velvet hat with turned brim on one side. Flame velvet bodice and paniers. White lace jabot and undersleeves. Silver braid tacked on bodice and silver embroidery on skirt of paniers. White lace and flounced underskirt

Right—Yellow taffeta tunic with gold braid on edge of sleeves and hem, on belt and running down the front. Puff sleeves. Black velvet bow on bodice. Yellow taffeta ruching on neck. White taffeta underskirt edge with gold braid. Gold hair net

White chiffon with black ruching. Halter neck with bow in back and bow also at back of bodice. Black ruching around and just below hips, and double around hem

DANCE TEAMS

This page, DANCE TEAMS, *will appear every month in* THE AMERICAN DANCER *from now on. It is devoted exclusively to news and information concerning dance teams. Correspondence is invited, and teams are also urged to see that their engagements are correctly noted, as this page will be read and consulted by hotels, supper clubs, resorts, etc.*

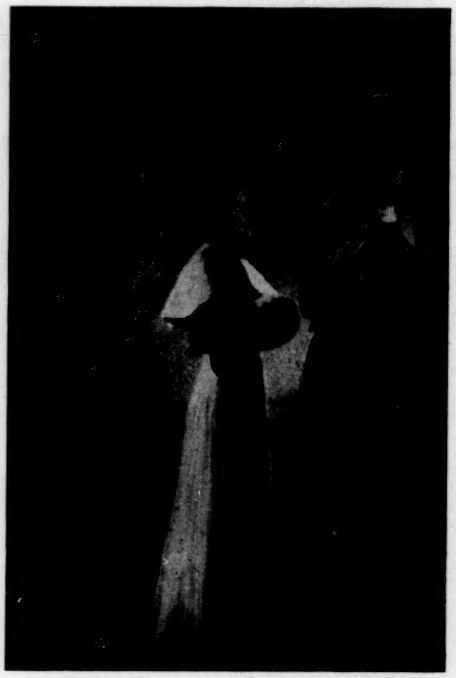
AT LAST there is a movement among leader teams away from the conventionalized smooth waltz, with the lady in white chiffon or its equivalent, and the gentleman in white tie, soulful look and tails. This type of waltz, brought to its perfection by VELOZ and YOLANDA, has been imitated to within an inch of its life, even reacting back on the duo that perfected it. The new trend takes the style into routines combining change of pace both in the music and dancing, weaving in steps and combinations in the musical comedy style, with a dash of tap now and then, with lifts and straight smooth ballroom work for contrast. The results are cheering, and are providing a new and interesting type of dancing with a vitality not seen heretofore.

Some good exponents of this new style are ANTONIO and RENEE DE MARCO, DARIO and DIANE, and MAURICE and CORDOBA.

MAURICE and CORDOBA, booked into the Central Park Casino by HENRY W. HERRMAN for a short engagement, are to open in the Miami Biltmore Hotel December 19. . . . TOWNE and KNOTT, now at the Lido, Montreal, will open at the Club Havana, Washington, about December 24. . . . ROSELEAN and SEVILLE are being billed by the Morrison, Chicago, as an "overnight sensation," and have had their option again taken up, through the Herrman office. DARIO and DIANE, still at the Weylin Hotel, are doubling into the Versailles.

The Herrman office also reports: BEUVELL and TOVA, now at the Scala, Berlin, will play the ABC Music Hall, Paris, in January.

The ROYCES opened at the Larue Restaurant, N. Y., December 11; previous team there was MAURICE and CORDOBA. . . . GEORGES and JALNA are back at the Waldorf-Astoria Hotel, Sert Room, from Chicago. . . . TARRANT and DACITA are at the Casino Town Club, Philadelphia. . . . CHARLES BARRON and JOAN BLAIR, last at the Stevens in Chicago and the Detroit Athletic Club, are the season's first team in the Boston Statler, where they will probably remain until after the holidays.



HARRIET CAPERTON *and* CHARLES COLUMBUS, *just closed at the St. Moritz, New York, are also being seen to advantage in Sunday Nights at Nine, intimate revue at the Barbizon-Plaza*

RAMON and RENITA, after two weeks at the Shoreham, Washington, D. C., opened at the Ambassador, N. Y., December 2. . . . DOROTHY STONE and CHARLES COLLINS, previous duo at the Park Avenue hostelry, will go to Hollywood, where Collins has a picture contract. . . . MINOR and ROOT are at the Blackstone, Chicago. . . . LYDIA and JORESCO are remaining at the Rainbow Room, which WESTBROOK PEGLER calls "Mr. Rockefeller's saloon and dance hall."

The HARTMANS will remain at the St. Regis Hotel, N. Y., at least until after the holidays. . . . MEDRANO and DONNA will stay at the Savoy-Plaza until they shift to the Miami Biltmore in early February. . . . ANN PRITCHARD and JACK LORD were at the Hotel New Yorker, and opened December 13 at the Paradise Restaurant.

FRED LE QUORNE was scheduled to open his new studios, in the same building he has been in for twelve years, the middle of this month. Feature of the new set-up is an audition room, equipped with lights and drapes, to assist acts in showing.

From him comes:

MANYA and DRIGO, in the Empire Room at the Waldorf-Astoria, are doing a new LeQuorne routine. . . . GASTON and ANDREE are leaving for Paris as soon as they have thoroughly boned up on new routines. . . . The TOWNSENDS have had their Hotel Montclair engagement extended five weeks. . . . CALDOS and BALINE are at the Madrid, Philadelphia. . . . RODRIGO and FRANCINE opened at the Chez Paris, Montreal. . . . DONOLA and DUANO are back in New York after ever-such-a-long engagement in BOUCHE'S Villa Venice outside Chicago. . . . GARRON and BENNETT will open in the Great Northern Hotel, N. Y., as soon as the room is redecorated. . . . NADINE and GIRARDO are at the Club Havana, Washington. . . . MANNO and STRAFFORD are at Murray's, Tuckahoe. . . . YVONNE and LA MAR spent a week in Scranton. . . . RAOUL and JANET are in

Left to right—CALDOS *and* BALINE *are now at the Club Madrid, Philadelphia. The* TOWNSENDS *have again had their option taken up by the Hotel Montclair, New York, and will remain there until after the holidays.* DONOLA *and* DUANO *are back in New York after an extended engagement at the Villa Venice, Chicago.* ELEANOR *and* SEYMOUR ROYCE *opened at the Larue, New York, December* 11

Montreal. . . . BURNS and OLDS are finishing this month in Atlantic City. . . . GARLAND and CHULA are back in town from Toronto. . . . MOFFA and LINDA (who will change their name) had to cancel their engagement for the Stevens Hotel, Chicago, because Linda tore a ligament.

MURIEL KRETLOW gave CEDRIC and ARLINDA, at the Blackhawk, Chicago, a new routine titled *Asia Minor;* it is reported a sensation. . . . Miss Kretlow also has TED and MARY TAFT, ONDREA and MISCHELL, working in the Loop.

VELOZ and YOLANDA, it is reported, will leave Chicago January 9, and will not return there until 1938.

The Edgewater Beach Hotel has two teams: HARRY WHITE and ALICE MANNING, and SONYA and ROMERO. comedy and novelty. . . . The Drake features DESTY, DELSO and JAUN, from the original *French Casino* show. . . . FLORENCE and ALVAREZ remain at the Congress.

Members of the Dowfin Club, of the New York Association for the Blind, entertained with a dance Friday evening, November 29, at The Lighthouse, Association headquarters in East Fifty-ninth Street. A feature of the evening was a dance contest judged by THOMAS E. PARSON, who conducts weekly dance classes for the members of the Club.

The winners were as follows: first, CHARLOTTE BRODSKY and FRANK MATTERA. Second, JOAN HERRING and JOHN LANZ. Third, ROSALIND GOLDSMITH and WILLIAM SHEPARD.

TILLY LOSCH, Viennese dancer last seen in this country in the revue, *The Bandwagon,* is back in New York; no definite plans have been announced. Her last noteworthy dance venture was in Paris and London two seasons ago in *Ballets—1933,* a ballet company under GEORGE BALANCHINE, now maitre of the American Ballet.

Also from London this month came one ROSEMARY ANDREE, described as a dancer. Her claim to fame is the most beautiful body in England.

FRED ASTAIRE'S repeated successes should prove that the public will acclaim dancing that is dancing, not a disguised excuse for a weary director's fantasies.

WHERE THEY ARE

BARRON AND BLAIR	Boston
BEUVELL AND TOVA	Europe
BERNHARDT AND GRAHAM	N. Y.
BURNS AND OLDS	Atlantic City
CALDOS AND BALINE	Philadelphia
CEDRIC AND ARLINDA	N. Y.
DARIO AND DIANE	N. Y.
DE MARCOS	N. Y.
DONOLA AND DUANO	N. Y.
FLORENCE AND ALVAREZ	Chicago
GARLAND AND CHULA	N. Y.
GARRON AND BENNETT	N. Y.
GASTON AND ANDREE	Paris
GEORGES AND JALNA	N. Y.
HARTMANS	N. Y.
LYDIA AND JORESCO	N. Y.
MANNO AND STRAFFORD	Tuckahoe
MANYA AND DRIGO	N. Y.
MAURICE AND CORDOBA	Miami
MOFFA AND LINDA	N. Y.
MEDRANO AND DONNA	N. Y.
MINOR AND ROOT	Chicago
NADINE AND GIRARDO	Washington
ONDREA AND MISCHELL	Chicago
PRITCHARD AND LORD	N. Y.
RAMON AND RENITA	N. Y.
RAOUL AND JANET	Montreal
RODRIGO AND FRANCINE	Montreal
ROSELEAN AND SEVILLE	Chicago
ROYCES	N. Y.
SONYA AND ROMERO	Chicago
STONE AND COLLINS	Hollywood
TAFTS	Chicago
TARRANT AND DACITA	N. Y.
TOWNE AND KNOTT	Washington
TOWNSENDS	N. Y.
VELOZ AND YOLANDA	Chicago
WHITE AND MANNING	Chicago
YVONNE AND LA MAR	N. Y.

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Alphabetically Listed

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and
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Artistic Dances — Club Habana, Wash., D. C.
% Henry W. Herrman — VOlunteer 5-2990

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Morrison Hotel, Chicago
Excl. Pers. Mgr., Henry W. Herrman, VO 5-2990

ELEANOR & SEYMOUR ROYCE
% Fred Le Quorne — CIrcle 7-7933

RICHARD STUART and CLAIRE LEA
RKO Albee, Providence, Oct. 3-9
RKO Boston, Boston, Oct. 10-16

MARION WILKINS and JACK MEYERS
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% Fred LeQuorne, 1658 Bwy. CI 7-7933

YVONNE and LA MAR
In Smart Ballroom Dances
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THE MYTH OF NEW STEPS

by DOROTHY NORMAN CROPPER

NOT LONG ago there appeared in THE AMERICAN DANCER an article of mine setting forth the methods of judging the difference between a new dance and what often passes for one but is really a new arrangement or routine. Teachers all over the country are eternally looking for new dances, not because they may be new, but because they may bring increased attendance in their classes. When a falling off in any type of class is experienced, the average teacher is prone to feel that the remedy is something new. I am perfectly confident that this has nothing to do with it.

At all dance organization meetings, both local and national, a great amount of time is devoted to the presentation of new material. But the tragic part to me is that the very persons who clamor for material are often the ones who do not completely understand the elements that compose it—the *fundamentals* of dancing. What possible good can a complicated routine do a teacher who is not thoroughly familiar with fundamentals and body mechanics? This is a delicate subject and one that many teachers object to having called to their attention. But there is no gainsaying the truth behind it.

It so happens that organizations regard me as a ballroom teacher, so I shall speak here only from the ballroom point of view. Actually, however, these remarks apply to every branch of dancing.

As a starting point: ballroom dancing, which embraces approximately half the dance profession from the financial angle, which eighty-nine out of every hundred persons in the country engage in, receives *on the average* less time and study than any other type! There are schools where ballroom dancing is not taught and their owners will never concede that it is of any importance. But in schools where it is taught, it usually produces the largest classes and therefore the largest income.

Last summer, during my normal classes, a certain teacher from the west called and asked for private lessons. During her first lesson I found that she did not have the faintest conception of the simple combinations of elementals that compose a unit like a waltz step or a two-step. So I suggested she take the class work and gain from the daily review conducted by the students, the necessary knowledge she lacked. She came to the class the first day, armed with a fine antagonism, a this-is-a-waste-of-time attitude. But soon she became interested in spite of herself. A clever little pupil from Texas reviewed the ground work in body mechanics; she did it so accurately that the western teacher came to me after class and admitted that for the first time in her life she began to see something to ballroom dancing.

She said: "Oh, if you know these things you can do your own routines, can't you?"

Of course! She stayed in class eight weeks. I have since received letters from her indicating the success of her ballroom classes. What had been a nuisance is now a joy to that teacher, primarily because she had learned how to move correctly.

Few teachers need steps; what three-quarters do need, however, is a knowledge of the laws of correct motion that will make even the simple little two-steps look beautiful. That teachers do not know they need this is not their fault. Perhaps it has not been called to their attention any more than it has to the attention of the public. Practically every advertisement one reads in connection with ballroom dancing has some reference to "the new steps." We all know the power of advertising; definitely we come to accept a certain thing if we are told so often enough, especially in print. Hence this ridiculous idea of "new steps." The largest newspaper advertisers of ballroom dancing are forever quoting "new steps." *There simply aren't any,* but there *is,* from time to time, a change in the way of doing them that may make them appear new to the person who does not thoroughly understand fundamentals.

At a recent dance gathering where I was teaching tango, I asked the class to take two promenades; if it had not been that I started the step myself not more than a half-dozen in the group would have known what to do! Many teachers who do not teach ballroom work take it at the conventions merely because they like it; and, as has been said to me so often, "to improve my own dancing."

There is little logic, however, in trying to improve one's own dancing by combinations of steps. The real way to improve it is by learning to do the fundamentals correctly before combinations be even attempted. Now then: might it not be wise to present in our normal schools and at our conventions at least one teacher who would devote his *entire* time to fundamentals and body mechanics?

It's an accepted belief that ballroom instruction is not in demand in the D. M. of A. normal schools. I can't help but wonder why. If the teachers who take the normal work only realized that ballroom dancing is the most lucrative branch of the profession they might be willing to undertake its study. Once they do, we shall have better ballroom dancing regardless of locality.

Much has been said and written regarding the difference in dances in various parts of the country. Actually the dances are no different, but the style in which they are done is decidedly different. A walking step or a two-step is the same in New York, Chicago and Los Angeles. But the fact that many teachers insist upon referring to various *styles* as "new dances" is a misleading factor that defeats their own ends.

It has been suggested that teachers "get behind some dance and plug it." Why not do this with the bona fide dances that have been introduced to the public in the past? It is only after a certain length of time has passed that the true popularity of a dance is established. And the public is guided in its taste by what the bands play.

D. M. of A. BULLETIN

(*Continued from page 20*)

tion held in Bermuda. I have already approached the Trade Development Board who seemed very enthused with the idea. Just what information would you require regarding putting this matter before the faculty? Bermuda is very lovely and I should think ideal for a Convention.

Yours faithfully,
MME. STANLEY SMITH.

Dancing Masters of North Carolina

The application for affiliation of the Dancing Masters of North Carolina has been accepted by the Board of Directors. They will be known as Affiliated Club No. 15. The officers of the D. M. of N. C. are: President, Jacqueline Dorminy; Vice-President, Ellen Douglas Norwood; Past President, Louise Norman Williams; Secretary-Treasurer, Floretta Lancaster Baylin. Announcement has been received that they are to have a Convention at Salisbury, N. C., on January 2, 3 and 4. Guest teachers will be: Jack Manning, Angel Cansino and Alexia Kerenoff.

1936

As previously announced, the 1936 Normal School and Convention will be held in the Roosevelt Hotel, New York City. Normal School, two weeks beginning July 20. Convention, week of August 2.

There will be no New York Christmas mourse conducted by the D. M. of A.

Personals

A baby girl was born November 14 to member Natalie Titus Carlyle.

Delta May Orton, Upper Montclair, N. J., did not attend the Detroit Convention because she was married in the spring, becoming Mrs. C. Sanford Smith, Jr.

In Memoriam

B. F. Wood, Joliet, Ill., died October 29 after a long illness. He was seventy-five years old; conducted the Wood Dancing School for over twenty-five years. Past President of the International Association, member D. M. of A. since 1912. Mrs. Wood, also a member, is continuing the School.

Mrs. Nora M. Kennedy, St. Petersburg, Fla., died November 18 after a brief illness at the age of sixty-four. Conducted a school of dancing and was a D. M. of A. member since 1912.

Adelaide Fogg, Omaha, Neb., reports the death of her mother November 8 after an extended illness.

D. T. B. A. BULLETIN

by Robina Swanson, Sec.-Treas.

The regular monthly meeting of the Dancing Teachers' Business Association, Inc., was held in the Chalif Studio on Sunday, December 1. More than one hundred teacher members took part in a program of working material by Margaret Burton of Brooklyn, and Bernie Sager of New York City, the latter demonstrating his versatility with a pleasing tap dance for a couple, and both a waltz and tango for the ballroom. Miss Burton's baby dances, in which she specializes, must have pleased the gathering, since the faculty committee has been requested to present her again in the near future.

If prizes for long distance travelling are ever given, Jayne Whitlow will certainly have a just claim for one. Miss Whitlow made the trip from Indianapolis to take the oath of membership, and is planning another trip east for the all day session during the holidays.

A short period was devoted during the business session of the meeting to a discussion of the license situation in New York City. Last spring the D. T. B. A. made known its stand on licensing to the effect that "the proposed form of licensing was not acceptable in its original form, but that if the City of New York could produce a licensing measure which, in the opinion of the body would prove beneficial to the profession, then the D. T. B. A. would approve of such a bill." This attitude, up to now, has not changed appreciably.

Plans for an all-day session on Sunday, December 29, are being rounded into shape. That part of the faculty already arranged for includes: Jack Manning, tap dancing; Karl Peters, adagio and acrobatic dancing; Mme. Maslova, ballet; Robert Hefftner and Thomas Parson, ballroom. At least one, possibly two others will be added to the staff.

Fourteen new members were added to the roster, with membership now extended to ten states, including Texas, Illinois, Indiana and Delaware. President Parson announced that approximately fifteen new members were needed to put the D. T. B. A. third in size of all organizations in the United States.

BULLETIN

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

THE first annual convention of the Carolina Dancing Teachers' Association, newly affiliated as Club No. 14, took place November 29 in Charlotte, N. C. Guest teacher for the meeting was Johnny Mattison, who taught several tap numbers.

It was voted to hold the next convention in Charleston, S. C.

Newly elected officers of the Association are: Mrs. Helen Durham, Gastonia, N. C., President; Mrs. Ned Joyce, Spartanburg, S. C., First Vice-President; Frieda Fawcett Culbreth, Fayetteville, S. C., Second Vice-President; Helon Powell Poole, Charlotte, N. C., Secretary-Treasurer; Bessie V. Burkheimer, Charlotte, N. C., D. M. of A. Delegate Director; Jensie Barkley Coon of Gastonia, Allie Morris Whitfield of Wilmington, N. C., and Gerald Cummins of Charlotte, Directors.

Present members are:

Vesta Copeland, High Point, N. C.; Bessie Burkhimer, Charlotte, N. C.; Frieda Fawcett Culbreth, Fayetteville, N. C.; Helen Durham, Castonia, N. C.; Gerald Cummins, Charlotte, N. C.; Mrs. Allie Morris Whitfield, Wilmington, N. C.; Mrs. Jennie Barkley Coon, Gastonia, N. C.; Mrs. Ned Joyce, Spartanburg, S. C.; Lib Libby, Charleston, S. C.; Mrs. Mary Louise Penegar, Monroe, N. C.; Cathryn Van Tassel, Marian, N. C.; Louise Van Tassel, Hickory, N. C.; Bob Alexander, Charlotte, N. C.; Dorothy Eddens, Charlotte, N. C.; Beulah Gaither, Hickory, N. C.; Anita Jean Mitchell, Charlotte, N. C.; Maria Cunhae Costa, Sao Luiz, Brazil and Charlotte, N. C.; Dixie Barfield, Florence, S. C.; Syble Searcy, Charlotte, N. C.; Elsye McKeown, Sumpter, S. C.; Helon P. Poole, Charlotte, N. C.

Louisiana Association of Dancing Masters has its convention date set for December 26, 27, 28, at the Jung Hotel, New Orleans, with Berenice Holmes and Bobby Rivers as guest teachers. Elections will take place at this meeting.

The Dancing Teachers' Club of Rhode Island, Affiliated Club No. 9, held its October meeting in the Dorothy Webber Studio. John Dugan and Secretary Thomas McGrane reported to the membership on the material presented at the Detroit Convention.

Mrs. Helen M. Whitten, past president of the Boston Society, and a Rhode Island honorary member, made an address.

Secretary McGrane adds in his report: "Some new business methods were adopted and others are under consideration. The Rhode Island teachers are welding the profession in this section into a dependable business through cooperative measures and business practices, which, it is hoped, will in time stand as an example and precedent to the rest of the profession throughout the country."

The Northeastern New York State Council of Dancing Teachers, Affiliated Club No. 5, held its regular November meeting on the 17th, in the Fred Hubert Studio, Schenectady. At the last elections, Joseph A. Buechler was re-elected to the Secretary-Treasurership, and was also made Delegate Director.

Dance Description Service

Mildred Pond of Rochester, member of Western New York State Council, Affiliated Club No. 8, has contributed a complete ballet entitled *A Costume Shop*, with ten dances and some speaking lines. Three dances were sent out last month, three go out in December, two in January, two in February.

Oscar Duryea has also contributed a group of new ballroom combinations.

The American Dancer

Attention of members is called to the fact that all subscriptions to the official publication end with the December, 1935, issue, and subscriptions are renewed only on the payment of dues for 1936.

1935 Year Book

Any member who has not already received his or her copy of the 1935 Year Book, including the minutes of the Normal School and Convention, list of members attending the Convention, complete roster of the D. M. of A. and affiliated clubs, revised Constitution and By-Laws, condensed financial balance sheet, and other information, should notify the Secretary-Treasurer at once.

Suggestion

It would be valuable to members if affiliated clubs and individual members would report to this page periodically on what is being ballroom-danced in their communities.

Attention Victor Christensen, Portland, Ore.; Ernie Ryan, Los Angeles; Harry Miles, Birmingham; Roderick Grant, New York; Peter Villere, New Orleans; Fred Jackson, Salt Lake City; Louis Stockman, Indianapolis; Clement Browne, Akron; Fenton Bott, Dayton; Christine MacAnanny, Boston; LeRoy Thayer, Washington; G. W. Gilbert, St. Petersburg, Fla., and many others who could be of great help in giving an idea of what is being danced in their respective communities. *Let's find out the following:*

Do people dance (ballroom) differently in different parts of the country?

Are the steps in one locality given a different name in another?

Are more people studying ballroom dancing this year than last?

Are more fast fox trots being played this year?

Is there a demand for tango in small cities?

What are the popular names of steps and dances in each community?

Reports from Clubs

Kenneth L. Whaley, Secretary of the Associated Dancing Teachers of Southern California, Club No. 1, reports a meeting was held at Ernest E. Ryan's School of Dancing on Sunday, Nov. 10th, at 10:30. Mr. Whaley states they expect to have a few new members by January 1.

The following report was sent in by Camille G. Carey, Secretary of the Pittsburgh Society, Affiliated Club No. 10:

Pittsburgh dancing teachers sponsored a very successful convention Sunday, Nov. 3, 1935, at Webster Hall Hotel. Instruction was given by Oscar Conrad, Columbus, Ohio; Edward Caton, Cleveland; Rodger Glynn, Wheeling, W. Va.; Cecil Kitkat of Carnegie Technical School, Pittsburgh; Theresa Jacques and Dorothy J. Arbogast, Pittsburgh, accompanied at the piano by Mrs. H. M. Robb and Theresa Jacques.

John L. Steiffer acted as Master of Ceremonies, and Jack Huston, as General Manager, handled all details very capably, assisted by Mrs. Jacques and Miss Arbogast.

A business meeting was called by President Jack Bowman. The proposed tax on dancing schools was explained, but that item had been canceled through Mr. Thomas Parson, D. T. B. A. of New York.

Election of officers was in order and it was moved and seconded that the Officers of 1935 be duly appointed to serve another year.

Every detail was covered and proved successful; our President, Mr. Bowman, gave a lot of time and attention to the planning in order to give the Society a day of work and pleasure long to be remembered.

The following report came from Cora E. Tapson, Secretary of the Western New York State Council, Affiliated Club No. 8:

Sunday, November 17, our local Club held one of the most successful meetings in the history of the organization. Jack Frost gave a very clever routine in tap, followed by a buffet luncheon in the same room as the instruction was given. This idea proved quite successful, as it was a means of everybody getting acquainted. There were many visitors from other clubs present. At one'clock Virginia Bott Sheer conducted a most unique class in children's work, followed by Miss Cahill and Mr. Otto in Spanish and ballroom respectively. The affair was closed by a banquet and entertainment which was open to the public. The entertainment consisted of various numbers presented by the advanced pupils of the Buffalo teachers.

Five new members were accepted into membership: Bernice Jaynes, Mrs. E. Steck, Jeanne Silvernail, Betty Rogers and Geraldine Hoffman. In connection with this, we have organized a committee whose duty is to scout about and solicit teachers of good standing to join the organization. This no doubt will be a decided asset in building up our membership.

At the election of officers, the body re-elected the incumbents, and four new directors. President, Alice V. Marburger; Vice-President, Dorothy Turner; Corresponding Secretary, Cora E. Tapson; Financial Secretary, Catherine Goodreds; Treasurer, Joseph McKague. New directors elected are: Ninita Johns, Lois Buckley, Thelma Biracree, Eloine Jaynes; other directors whose tenure did not expire at this time are: Gladys Bliss, Lorraine Abert and Margaret Read.

We had originally planned our meeting for Sunday the 10th, but because Jack Manning was to be in town that day, we relinquished that day to him, and set our date for the 17th, which worked out very profitably for all concerned.

The name of the Michigan Club has been changed to the Dancing Masters of Michigan, Club No. 4. One of the outstanding plans for this season by this Club is the publicity given throughout their state urging the public to select dancing teachers who are members of their Club. This is a fine idea and should be copied by other Clubs.

Bermuda

Very many thanks for dance descriptions received, which I know are going to help me considerably during the winter season. Glad to hear the Convention was such a success and sincerely hope to be able to attend next year. My great ambition is to see a Conven-

(*Continued on page* 24)

DO YOU KNOW YOUR DANCING?

1. Who is the new ballet master of the Metropolitan Opera Company?
2. What two outstanding stage and film tap dancers have greatly and obviously benefited from study of the ballet?
3. What unit-producing organization of Hollywood has entered the ballet field?
4. What new rhythm, used in tap and ballroom, is becoming nationally popular?
5. What Los Angeles choreographer in the modern dance is producing the dances for *Road of Promise*, Reinhardt's forthcoming New York production of Franz Werfel's Biblical drama?

C. A. D. M. BULLETIN
by William J. Ashton, Sec'y

On December 1 the Chicago Association of Dancing Masters held the last meeting of the year in the Congress Hotel, presenting a normal program lasting from 1:30 to 6 P. M.

Adolph Franksen taught a ballroom number for half-an-hour, followed by a tap routine in the Fred Astaire style and manner by Fran Scanlan. Virginia Zimmerman taught two dances, a ballet number and a children's dance. Several of Miss Zimmerman's pupils were on hand both to demonstrate and to dance.

Bruce R. Bruce, one of Chicago's leading masters of acrobatics, taught a group of special tricks of special value to the members.

The Annual Directory of the C. A. D. M. has been mailed to all members in good standing. Those who have not received their copy should notify the Secretary at once. The Directory contains the complete up-to-date roster of the Association, and a summary of all business.

Members of the Association who live so far from Chicago that they are unable to attend the monthly meetings are asking how they can obtain the dances and material taught at the gatherings. Though there is no regular provision for this, such members are asked to write the Secretary, the dances to be sent for the same price as charged those who attend the meetings.

Among the notables present were Pearl Allen, Leo Kehl, Violet Holly, Edna Christensen, Mrs. J. C. Emma, Adele Artian, Dorothy Irvin, Mrs. Oliver G. Anderson, Brownie Brown, Berenice Barbara, Marie Fournier, Thelma Lea Rose, Daisey Murman Stricker, Olive Swanson, and Helen Cox Schrader, who came all the way from Charleston, West Virginia, to attend this meeting.

R. G. Huntinghouse, one of the founders of the C. A. D. M., recently broke his leg at his country home, and was in a hospital in Grand Rapids for three weeks, but is expected back in his studio about the 20th of December.

Des Moines Meeting

The one-day travelling normal schools instituted by Junior Past President Leo T. Kehl and the Secretary are again under way, the first such meeting of the new season being held December 8 in the New Kirkwood Hotel, Des Moines.

The faculty presented was as follows: Leo T. Kehl, ballroom; Ruth Pryor in ballet; J. Allan MacKenzie in tap and musical comedy; Bobby Rivers, tap; Bruce R. Bruce in acrobatics.

The meeting was held under the auspices of the Iowa members of the C. A. D. M., numbering twenty-eight. A full report of the gathering will appear in next month's *Bulletin*.

ANSWERS

1. George Balanchine.
2. Fred Astaire and Eleanor Powell.
3. Fanchon and Marco with their Hollywood Symphonic Ballet.
4. *Truckin'*.
5. Benjamin Zemach.

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DANCING FOR THE CAMERA

(*Continued from page* 9)

left. It is a fascinating job, but by no means an easy one.

In other studios, the dances are not actually created by the men who are supposed to create them. They simply plan the formations. Then they engage clever chorus girls. When the time comes for them to build their dances, they select the cleverest dancer from the chorus and say, "Show me a step." The girl does one, spontaneously. If they like it, they include it. If not, they call on another dancer. In this way, most of the screen's dance ensembles are formed. Their attractiveness lies in the interesting formations and in the photographer's ingenuity.

Large groups, says Antonio Gaudio, are the most effective on the screen. Busby Berkeley is a genius in that respect. Solo dancing (as in concert) is not at its best on the screen. The reason is that few of the greatest dancers have the physical beauty of the average chorus girl. Their beauty is of the mind, and their main asset is a certain spirituality that is seldom caught by the camera. Their muscles are often overdeveloped. Photography magnifies those defects, and lighting is rather a hindrance than a help. Draperies help to cover up defects and look well in motion, the filmier the better. In all of these cases, Gaudio says that close-ups, which lend a degree of interest to screen audiences, are utterly impossible, and the cameraman must resort entirely to long shots.

Nor is a screened dance very successful from the soloist's view, since so many liberties are taken with it. Important parts of the dance are omitted and flash endings are nearly always added, whether they were intended or not. In all cases the director's ideal of the finished picture is used as a guidepost, and the soloist must conform.

Many times has Gaudio fought artistic battles with the directors. He declares that photography can make the most vulgar dance into a thing of beauty, and can reduce the most beautiful to a state of vulgarity. He once refused to photograph a rumba dancer from the neck to the knees, and insisted on photographing her full length. The effect was colorful and charming. Even the director had to admit it.

Nevertheless, with the technique of photographing the dance making such strides as it is now in Hollywood, it will not be long before Gaudio's ideal is reached, and an entire ballet will be filmed, with the finest dancers taking part. It is his belief that finally technical knowledge will surpass and overcome all difficulties that have heretofore hindered progress!

STUDENT AND STUDIO

(*Continued from page* 20)

Daytona Beach has two worthwhile schools, BRENNAN and HOENIG, where instruction may be had for a moderate fee. The Hoenig classes are held at the fashionable Country Club on the ocean.

If one is looking for foreign atmosphere, the charm of the Old World may be found in St. Augustine, Florida. It is a combination of Paris, Mexico City and New Orleans, with an ideal climate the entire year. In this quaint little town of narrow winding thoroughfares, the DOROTHY GRAHAM Studio shelters the dance-minded daughters of the natives and tourists. Miss Graham received her training in the Dallas school of THEODORE KOSLOFF.

Many of the teachers I have interviewed on this tour have expressed a desire for some organization powerful enough to protect them from inferior cut-rate competition. They would readily join the D. M. of A. if they could get this protection, but the present deplorable state of too many untrained teachers continues in spite of all that the D. M. of A. has been able to do. One hears the cry for protection of teachers as well as pupils everywhere. It may be necessary to call in the law, and yet the majority of instructors would prefer to handle the matter some way (no one knows how) without political interference. Will some great mind come to the rescue?

Rollins College, located in Winter Park, Florida, has engaged MILA GIBBONS, of Paris, to conduct the dancing department at the School. American educational institutions rarely take the trouble to import teachers of dancing and the classes are mostly taught by an excellent gym teacher who knows a little about folk or tap dancing: another American habit that might be changed to advantage.

Miss Gibbons believes in the future of American dancing. She says: "The reactionary period of the modern dance has passed and in the future it will be incorporated or absorbed and combined with the romantic dance, *i.e.* the ballet."

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DANCE EVENTS REVIEWED

(*Continued from page* 11)

Spain (most of us are already familiar with the traditional dances) and more of the individual personality of the artist.

Miss Martin was accompanied by a guitarist who ably furnished both accompaniment and atmosphere. A. V.

Los Angeles, by Dorathi Bock Pierre

Hollywood Symphonic Ballet. Opening at Philharmonic Auditorium, Los Angeles, November 16.

Marcel Silver and Aida Broadbent, choreographers of two of the most pretentious ballets presented at the Hollywood Bowl last summer, have taken these two ballets as a nucleus and have built a concert program around them.

Most outstanding is the *Hollywood* ballet. It is a ballet in the contemporary manner, a satire on the treatment of the little dancing girl in the motion picture studios. Miss Broadbent, soloist in most of the numbers, shows her real ability in this. She really feels the enthusiasm and eagerness and the heartbreaks of the girl who works so hard and receives so little recognition. Miss Broadbent should by all means confine herself to the modern scene. Her technique is faultless, but in the other numbers the spirit is lacking, which in this demonstrates the depth of emotion of which she is capable.

The *Happiness* ballet, of the usual fairy-tale dream story, is notable because it presents Dorothy Jones, whose spark of sincerity and excellent pantomime lifts a dancer to the true title of artist.

Bert Prival, noted chiefly for his technical ability and extreme elevation, displayed both in *Jack Tar* and the traditional clown in *Commediante*. Paul Godkin ran him a very close second in his Cossack number which he danced with unusual spirit.

The *Tennin and the Fisherman* was a good idea that needs additional polishing. Unfortunately Miss Broadbent was not very Japanese in her characterization.

Les Dentelliers (The Lace Makers) proved further the ability of Dorothy Jones and introduced Marie Groscup, Beth Turner, Ruth Randall Helen Denis and Juila Black in a clever pantomime.

The only number done in the so-called modern dance form was *Eternity*, and it was most apparent that the choreographers and the dancers had no interest in this form of dancing. The movements were stilted and the continuity and meaning vague. It seemed the least sincere of anything on the program.

The most satisfying of all the numbers was a new treatment of the old *Valse Triste*. Jaavie Doorn, Gary Mohr and Milton Chisholm all caught the meaning and spirit of the music, and the costumes and choreography made the music and its meaning more significant than ever before.

The performance was marred by the fact that in the huge Auditorium two pianos were not sufficient accompaniment for such an ambitious program, no matter how much ability Edwin Yeo and Harry Davis displayed. A stage filled with dancers needs an orchestral background. One felt this especially in the *Hollywood* ballet that was first performed with the Bowl Symphony Orchestra. It lost too much in the limitations of a piano. It is to be hoped that this will be remedied as the company moves eastward on its tour. They are playing the dates left open by the closing of the American Ballet.

Horton Dance Group. Musart Theatre, Los Angeles, Monday, November 18, 1935.

Lester Horton gave his first performance of the season with a lecture demonstration. The large audience attested to the growing importance of the modern dance, and the interest it is creating on the west coast.

Mr. Horton read his notes, and started with a demonstration of the technical content of the modern dance. The group one by one crossed the stage, each showing some one feature of control or movement. It was especially noteworthy to see the fine understanding of muscular control, so much finer and more fundamental than the muscular technique of the ballet.

After this demonstration the group presented fragments of large group numbers which will be used in the concerts to be given later in the season.

Mr. Horton contends that music will dictate both the content and form, and that is why modern dance so often does not use music, only the percussion instruments, for dance should stand alone as an art.

Bertha English played the piano accompaniments and William Browne the percussion instruments, while Sidney Cutner directed.

Chicago

Grace and Kurt Graff gave their first program of modern dance impressions at their Little Concert House October 29, and, as the house sold out several days before the concert, they repeated it November 7.

Of their two important contributions, *Religious Suite*, consisting of three parts, *Mary, The Angel,* and *Way of Sorrow*—brought to life an ageless theme, which in their hands became appealing drama of contemporary significance. Another fine example of their choreographic skill was *Renaissance,* a powerful commentary of the Borgia period, of imprisoned egos and the definite limitations of environment, a portray that was both subtle and superb in its dramatic tensity.

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The inherent virtuosity of both Grace and Kurt Graff adds tremendously to all they offer. The lighter portion of the program was ample proof of their reliability as competent artists whose style rests on the firm foundations of traditional values. While their emotional appeal is tremendous, it is restrained and controlled by a keen sense of fitness. Another factor is their ability to almost magnetically draw the audience into direct participation. It is impossible not to enjoy their work.

Berta Ochsner; a program of New Dance Forms; Goodman Theatre, November 3.

To criticize Miss Ochsner would be as futile as finding fault with Debussy or Picasso. Her artistry is impeccable, but it is also individualized to a point where in her more serious themes one is either sufficiently clever to follow Miss Ochsner or, if not, left in a confusion of total darkness. However, to expect literalness in the modern dance is not only lowbrow, but even stupid, we are told.

As often as not, Miss Ochsner's approach to her work is so detached as to be completely impersonal. It is indeed an extremely interesting accomplishment. One felt this particularly in *Persistence of Memory,* an intriguing piece of grotesquerie, presented with a mastery of motivation rather complete. Miss Ochsner's hands are perhaps the most expressive, clever, delightful instruments possible for a dancer to develop. They were especially important in *The King Sets Forth the Fine Points of the Courante,* a characterization amazingly clever and full of delightful humor, most of which Miss Ochsner's hands performed with consummate skill.

Stravinsky Suite, a group of comic topics, some of which set the house to roaring, reminded us that Berta Ochsner is perhaps the outstanding humorist in the dance of today. Her range of subject matter is limitless, and her point of attack thoroughly infectious.

Legendry, worked out after James Joyce's *Anna Livia Plurabelle,* was frankly beyond us, for we had neglected to read the poem, but in design, as pure movement, we felt the clear, high beauty of Miss Ochsner's gift for movement—for a variousness of kinetic expression thoroughly satisfactory in itself.

The Art Institute of Chicago presented Vera Mirova and Ludmila Speranzeva in a Lecture Recital, covering the Dance during two Revolutions, November 5.

These two accomplished artists gave one of the most diverting and pleasant programs of the season. Mme. Mirova opened with a discussion of the dance, its background, its significant developments during the past two centuries, and what it had become today. Her talk was excellently presented, with a great deal of the personal charm that is Mirova.

The dance program consisted of such selections as were pertinent in the development of the art. Mme. Mirova danced a delightful *Sarabande,* followed by Ludmila Speranzeva doing *Incroyable,* a dance influenced by the French Revolution. Both dancers did *Waltz Noble,* an example of the 19th Century gayety.

Mme. Mirova performed *The Lotus,* based on motives of the Far East. One is caught inevitably by the art of Mirova, nor does one want to escape it. Her *Comedia,* a modern tragic piece danced with two masks, was a masterpiece of theatricalism.

Prideaux and Arlova and their Ballet gave a special program of divertissements at the Auditorium in conjunction with their appearances as ballet for the San Carlo Opera Company, which played in Chicago for three weeks.

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them acclaim all over the country, not only for their fine performances of dances incidental in the wide repertoire of operas presented, but for their individual accomplishments. Prideaux, who is also ballet master of the company, deserves congratulation for his good judgment in not attempting to alter the traditional correctness of the dance as it is used in conjunction with opera. His taste is of unfailing rightness. Lydia Arlova, premiere danseuse, has a verv fine technical mastery as well as superb grace.

Mary Sullivan, trained for the dance by Marie Veatch, gave a program at the Three Arts Club October 27. The program was varied, consisting of Spanish work, interpretive, ballet and national dances, all of which Miss Sullivan performed with a final degree of accomplishment and technical knowledge.

Nicholas Tsoukalas presented Sophia Malker at his Little Theatre of the Dance, October 20, in a program of interpretive and national dances, all of which Miss Malker performed with fine ability, a real tribute to the teaching ability of her master.

Ballet in the Provinces—Dancers' Guild in Florida

After two seasons of hard work, with indifferent public interest, the Dancers' Guild faces its third season with just a faint glimmer of light. A much keener interest is being manifested by all the dancers in the city. Teachers are giving the organization their support. The following was the official announcement given to the public this week:

"Due to the fact that concert managers and theatrical companies ignore the fact that there is in Florida an audience for artistic presentations in the dance, the Dancers' Guild is opening its membership to all persons interested in the Dance as a Theatre Art, i.e., ballet. Activities last season will be continued. The technical practice classes will be continued. The ballet *Coppelia* will be recast for an early performance. A new ballet is being planned for early production.

"The company will be self-governing under the supervision of the Board of Directors. To accomplish the task of building up a superior performing company, strict discipline will be necessary. Discipline will be maintained by student government.

"Membership is open to all teachers, to all students of dancing who meet the physical requirements. Candidates for the performing company must have had some previous training in the classic dance. Girls must be at least five-feet-two-inches in height and of normal weight. Boys must be at least five-feet-six-inches in height and of normal weight. There will be no age limit. There will be a junior corps for candidates who do not measure up to requirements.

"The technical practice class that precedes all rehearsals is not intended to compete in any way with any established school. Members who discontinue their private training in the studios where they are now enrolled will be dropped from the company.

"No production will be finally cast until every member of the company has had an opportunity to demonstrate his ability. Casting will be according to accomplishment."

Faced with a big deficit from last season's activities the members of the Board feel fortunate over the addition of two new directors. CHRIS CLARK, who was at one time connected with the now defunct Dance Center in New York, will design all future productions, act as stage manager and even appear in some of the performances. ELIZABETH BEST will act as musical director for all productions.

MARIE HENSLEY, who joined the company last season and was one of the prima ballerinas in *Coppelia,* will again be a member of the company. ELLA MAE HOLDER, who conducts her own private studio, has joined and while she will not appear in the ballets she has enrolled three members from her dance group. BETTY FAGAN, another teacher, is bringing in two dancers with her. MARY EMMA YOUMANS, her sister and three of her advanced students have signed up.

All the old members of the Board will continue to appear when needed. JOSEF CASTLE will continue another season as ballet-master; ZENA MORRELL as business manager; DOROTHY McROBERTS as publicity manager, and MYRTLE BRYON as casting director.

All of the corps de ballet of last season were on hand for the first rehearsals, which began October 14.

The selection of a ballet repertory for performance so far from the dance centers of the nation presents some particularly difficult tasks. The public is not familiar with the performers of the modern concert dance; no major ballet company has been seen since Pavlowa appeared nearly a decade and a half ago; an orchestra is almost an impossibility; *artistic* dance means either a barefooted person in chiffon or innumerable *pas de bourrees* in toe slippers and skimpy tarlatans; theatres are not available, being tied up by movie chains. A ballet selected must be not too revolutionary, must have a minimum of scenic investiture, music that can be played adequately by a small ensemble; and be performable upon sketchy and badly equipped stages.

The advantage of provincialism then is: simplicity is enforced; copying of style is impossible (though the cinema gives a wide opportunity); performance to be successful must depend upon the dance itself not the scenic display or luxury of the theatre appointments.

Success for the Guild is not impossible. Should it never be seen outside of Tampa it will have succeeded in educating a group of dancers in a certain facility of performance; in making it possible for an international company to have the seeds of interest sown for ballet, and in creating a place where young dancers may try their mettle.

News

On December 26 New York City will have its first view of TRUDI SCHOOP and Her Comic Ballet, brought to American shores for the first time by S. Hurok. The Schoop troupe of twenty-two actor-dancers presents, according to advance reports from Europe, a type of dance portrayal that combines the special qualities of CHARLIE CHAPLIN, GROCK, GARBO, BERGNER and PAVLOWA. Though the actual method of dance used by the company stems from ballet, the performances are, it is said, neither pure ballet nor straight drama. Instead of the ultra-realism relied upon by some dancers, and the romanticism of certain ballets, the material used by Trudi Schoop is the comic tragedy of daily life.

Two dance comedies, as the presentations are called, which will be seen on the first program, are *At the Advertising Window,* a choreographic summary of the human stories behind the classified advertisements in newspapers, and *Fridolin on the Road,* the depiction of the wanderings of an innocent youth who has cut himself off from his home and mother, and is abroad in the world.

CATHERINE LITTLEFIELD, several seasons ago prominent as ballet mistress of the Philadelphia Opera Company, is again assuming a leading position in Quaker City dance circles with the formation of a ballet company of sixteen dancers, including Miss

Littlefield, with ALEXIS DOLINOFF as a leading dancer and associate choreographer, THOMAS CANNON, KAREN CONRAD and JOAN McCRACKEN handling other important roles.

The company has begun playing local dates with a repertoire of three ballets, *Soiree Galante, The Minstrel* and a character and national group of dances. Other ballets are in preparation.

S. HUROK has announced that the Ballet Russe de Monte Carlo, now on tour, will play a return engagement in New York at the Metropolitan Opera House for two weeks beginning April 12. Returns will also be played in Chicago and Philadelphia.

NICHOLAS TSOUKALAS' Little Theatre of the Dance continues to present young and promising dancers. Thus far the schedule has offered MARGARET ROBERTSON in September, SOPHIA MALKER in October and VIRGINIA ROSE November 22.

The New Dance League, Los Angeles, held a meeting November 25 at the Film and Photo League building. After routine business in which they appointed a committee to investigate the possibilities of forming a dancer's union for work in motion pictures, AGNES DeMILLE spoke. She lamented the fact that the young modern dancer with little background is too inclined to believe that the choosing of an heroic or epic title for a dance necessarily makes the dance itself an epic. She warned dancers that their dance form must be heroic as well as the story; that often a simple, unpretentious bit of pantomime or dance, with little or no scenario behind it will be so heroic in form that it becomes an epic.

The second speaker was THURSTON KNUDSON, music librarian at Station KHJ. Since he was a small boy his hobby has been tracing down rhythms and their emotional appeal to their beginning. This hobby has led him to the South Seas and Africa, and after finding what he believes to be the fundamental jungle rhythm, he worked it out on an engineer's slide-rule and found sixteen hundred variations of this fundamental rhythm. He demonstrated his rhythms and offered the hope that he had suggested something that the dancers present would be able to use and build upon.

LESTER HORTON announced the first concert of the season by his group on December 10, at the Figueroa Playhouse. The program sounds very provocative, including *Mound Builders,* a Mexican cycle in eight parts; *The Mine, Dictator* and a new satire on art, its patrons and critics in *The Art Patron,* with music by Sidney Cutner.

The Dance Council of Northern California recently elected a governing board which includes ELEANOR ELY, MARTHA GOLDBERG, HENRIETTA GREENWOOD, LEONORE PETERS JOB, SILVIE LADAR, MERVIN LEVY, BARBARA PEEDE, BERNICE VAN GELDER, ETHEL TURNER and OVILLA WILLIAMS.

They established a monthly dance bulletin, began a scholarship fund for needy students, a movement that should be started in other cities.

They announced that they would hold an annual dance festival in January.

PIERRE MONTEAUX, French orchestra conductor, has announced that he will present his daughter, who is a dancer, in a concert at the Philharmonic Auditorium sometime this winter.

The fact that STOWITTS willingly donated his services to the Hollywood Bowl for two dance productions last season has just been divulged, and Stowitts feels a little keenly the fact that it was not revealed sooner, for his agreement with the management was to publicize his generosity and to recognize it as it should be recognized.

ELEANORA FLAIG gave a successful solo concert during November under the auspices of the Hollywood Woman's Club.

THE CALL BOARD

(*Continued from page* 14)

are being watched with interest by leaders of the film industry.

Periodically Hollywood goes crazy about the dance, just as, periodically, it goes crazy about G-men, golden bathtubs, oversized apes, or Viennese actresses. For the past four months—and still going—Hollywood is in the grip of another dance mania. FRED ASTAIRE, ELEANOR POWELL, MARIA GAMBARELLI, HARRIET HOCTOR, BILL ROBINSON, MARGO, CLIFTON WEBB, and others who won glory by dancing, are showing the picture people what dancing really is.

Dance people hope that with the continuing influx into the picture colony of important dancers, Hollyood will learn to stay away from those absurd musical productions in which scantily-clad young ladies tap madly while floating through the air on aeroplanes or white pianos.

When J. J. SHUBERT brought his season of light opera to Los Angeles, he received a considerable amount of criticism in bringing everyone, even his dancers, from the East. No one doubts for one moment the ability of the Hoffman Dancers, but dancers on the West Coast thought they should be given an opportunity to appear in the operettas.

When the operetta has finished its one week presentation here it is sent to San Francisco, and with the company playing in San Francisco Mr. Shubert sends a California ballet, trained by ALEXANDER OUMANSKY, while the Hoffman Dancers continue to delight Los Angeles with their grace and training.

The ballets for the *Countess Meritza,* in which PEGGY WOOD is starring, are trained by PALMERE BRANDEAUX.

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DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Dec. 26	Monte Carlo Ballet	Indianapolis	Murat
Dec. 27-Jan. 6	Trudi Schoop's Comic Ballet	New York	Majestic
Dec. 27-29	Monte Carlo Ballet	St. Louis	Municipal Aud.
Dec. 29	Carola Goya	New York	44th Street
Dec. 30	Monte Carlo Ballet	Joplin, Mo.	Memorial Hall
Dec. 31	Monte Carlo Ballet	Wichita	Forum
Jan.	Trudi Schoop's Comic Ballet	Chicago	
Jan. 1	Monte Carlo Ballet	Des Moines	Shrine Aud.
Jan. 2	Monte Carlo Ballet	Omaha	
Jan. 3	Monte Carlo Ballet	Hastings, Neb.	
Jan. 3	Florence Ungar	New York	Master Inst.
Jan. 4	Monte Carlo Ballet	Denver	Auditorium
Jan. 5	Martha Graham	New York	Y.M.H.A.
Jan. 5	Carola Goya	New York	
Jan. 5	Monte Carlo Ballet	Salt Lake	
Jan. 5-6	Frazer-James Gr.	Winona, Minn.	
Jan. 6	Monte Carlo Ballet	Spokane	Fox
Jan. 7	Frazer-James Gr.	Albert Lea, Minn.	
Jan. 7-8	Monte Carlo Ballet	Seattle	Meany, Moore
Jan. 8	Frazer-James Gr.	Blue Earth, Minn.	
Jan. 9	Carola Goya	Philadelphia	Academy of Music
Jan. 9-10	Monte Carlo Ballet	Vancouver	
Jan. 9	Frazer-James Gr.	New Ulm, Minn.	
Jan. 10	Frazer-James Gr.	Austin, Minn.	
Jan. 11	Agnes De Mille	New York	Columbia U.
Jan. 11	Tamiris & Group	New York	Wash. Irving H. S.
Jan. 11-12	Monte Carlo Ballet	Portland, Ore.	Auditorium
Jan. 11	Frazer-James Gr.	Faribault, Minn.	
Jan. 13-21	Monte Carlo Ballet	San Francisco	War Memorial
Jan. 13	Frazer-James Gr.	Owatonna, Minn.	
Jan. 14	Frazer-James Gr.	Mankato, Minn.	
Jan. 14	Trudi Schoop's Comic Ballet	Brooklyn	Academy of Music
Jan. 15	Frazer-James Gr.	Faribault, Minn.	
Jan. 16	Frazer-James Gr.	Minneapolis	
Jan. 17	Martha Graham	Rollins College, Fla.	
Jan. 17	Trudi Schoop & Group	Cleveland	
Jan. 17	Frazer-James Gr.	White Bear Lake, Minn.	
Jan. 20	Frazer-James Gr.	Litchfield, Minn.	
Jan. 20	Jooss Ballet	Providence	
Jan. 21	Jooss Ballet	Boston	
Jan. 21	Frazer-James Gr.	Willmar, Minn.	
Jan. 22	Jooss Ballet	Pittsfield, Mass.	
Jan. 22	Monte Carlo Ballet	Fresno, Cal.	
Jan. 22	Frazer-James Gr.	Alexandria, Minn.	
Jan. 23	Monte Carlo Ballet	Pasadena	Civic Aud.
Jan. 24	Frazer-James Gr.	Little Falls, Minn.	
Jan. 24	Jooss Ballet	Syracuse	
Jan. 25	Jooss Ballet	Rochester	
Jan. 24-Feb. 2	Monte Carlo Ballet	Los Angeles	Philharmonic
Jan. 25	Frazer-James Gr.	Sauk Center, Minn.	
Jan. 27	Jooss Ballet	Buffalo	
Jan. 27	Frazer-James Gr.	St. Cloud, Minn.	
Jan. 28	Frazer-James Gr.	Two Harbors, Minn.	
Jan. 28	Jooss Ballet	Toronto	
Jan. 29	Jooss Ballet	Montreal	
Jan. 29-30	Frazer-James Gr.	Duluth, Minn.	
Jan. 30	Jooss Ballet	Hamilton, Que.	
Jan. 31	Jooss Ballet	London, Ont.	
Jan. 31	Frazer-James Gr.	Virginia, Minn.	
Jan. 31	Trudi Schoop & Group	San Francisco	Opera House
Feb. 1	Carola Goya	New York	Wash. Irving H. S.
Feb. 1	Jooss Ballet	Detroit	
Feb. 2	Kurt Jooss Ballet	Chicago	
Feb. 2	Harald Kreutzberg	New York	Guild
Feb. 2	Julia Tawell	Chicago	Women's Club
Feb. 3	Monte Carlo Ballet	Phoenix	H. S. Aud.
Feb. 3	Frazer-James Gr.	Tower, Minn.	
Feb. 4	Monte Carlo Ballet	El Paso	Liberty Hall
Feb. 4	Frazer-James Gr.	Grand Rapids, Minn.	
Feb. 4	Jooss Ballet	Minneapolis	
Feb. 5	Monte Carlo Ballet	Abilene	Hardin-Simmons U.
Feb. 5	Frazer-James Gr.	Chisholm, Minn.	
Feb. 6	Monte Carlo Ballet	Dallas	Fair Park Aud.
Feb. 6	Frazer-James Gr.	Hibbing, Minn.	
Feb. 6	Jooss Ballet	Urbana, Ill.	
Feb. 7	Monte Carlo Ballet	San Antonio	Municipal Aud.
Feb. 7	Frazer-James Gr.	International Falls, Minn.	

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